

**SAN FRANCISCO
ART INSTITUTE**

SPRING 1996

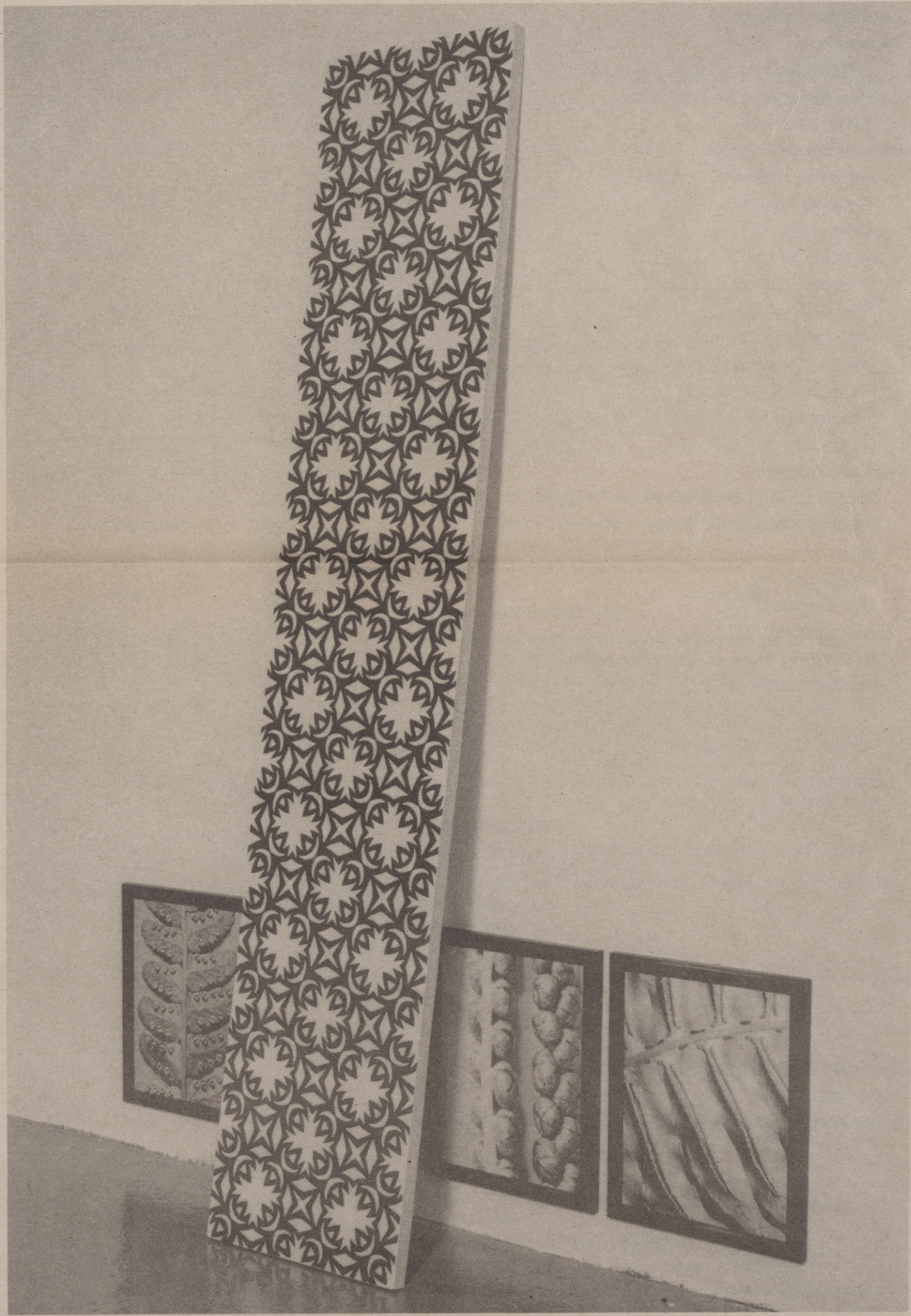


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 THE STUDENT ACCOUNTS OFFICE
 ACADEMIC AFFAIRS

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JOE O'NEILL

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CALENDAR FOR SPRING SEMESTER 1996

Nov 14-Dec 1	Advising and Early Registration for Continuing Students
Dec 4-15	Program changing (add/drop) of Early Registration schedules for continuing students. Early Registration for Spring 1996 semester for continuing non-degree students.
Dec 4-Jan 8	Early Registration for New Students.
January 2	Tuition for Continuing Students who early registered in November is due in full unless a tuition payment plan is on file with the Student Accounts Office prior to this date. The \$100 non-refundable registration fee is due and payable as of this date for all early registrants.
January 9	Tuition for New Students who early register is due in full unless a tuition payment plan is on file with the Student Accounts Office prior to this date.
January 11-12	Orientation Activities for New Students.
January 15	Martin Luther King, Jr. Day. Holiday
January 16	First day of classes. Late Registration begins with fee; add/drop begins.
January 23	Last day to change program (add/drop) without fee.
January 30	Last day to add courses. Last day to late register. Last day for Seniors to petition for P/NC option in upper division courses.
February 13	INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute. Courses/Sections dropped after this date appear with a neutral "W" on the transcript.
February 15	Last day to apply to MFA/PB degree program for Fall 1996 entry.
February 19	Presidents Day. Holiday
Feb 26-Mar 1	Mid-semester grading period
March 1	Financial aid priority date and Cal Grant filing deadline for 1996/1997.
March 4	Petitions for graduation, December 1996 (BFA and MFA degrees) are due in Registrar's Office. Late filing fee applies after this date.
March 4 - 8	Spring recess
March 22	Last day to apply for Letters & Science/Art History Independent Study for Summer Session 1996 and Fall Semester 1996
April 5	Last day to apply for Independent Study for Summer Session 1996 and Fall Semester 1996. Last day to withdraw from courses/sections with "W" on the transcript. Last day to apply for graduate assistantships for Fall Semester 1996.
April 17 - 26	Advising and Early Registration for Fall 1996 semester for continuing degree students. Tuition is due in full on or before August 1, 1996 unless a Tuition Payment Plan is on file with the Student Accounts Office by August 1, 1996.
April 29 - May 3	Program changing (add/drop) of Early Registration schedules by Continuing Students. Early Registration for Fall 1996 semester for continuing non degree students.
May 3	Semester ends. Last day to remove incomplete grades from Fall Semester 1995; incomplete grades are changed to failing grades.
May 4 - May 12	Annual MFA Exhibition at Fort Mason
May 6 - Aug 23	Early Registration for New Students
May 12	Annual Commencement. Exhibition of student works.

FINAL SPRING '96 REGISTRATION SESSIONS

Admissions Office	January 9-16	new BFA & MFA	9:00am-4:00pm
Registrar's Office	January 9-30	continuing BFA & MFA	9:00am-4:00pm
Registrar's Office	Jan 9-Jan 30	Non-Degree	9:00am-4:00pm

NON-DISCRIMINATION POLICY

The San Francisco Art Institute admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

CONTINUING STUDENT

REGISTRATION CALENDAR

REGISTRATION PROCEDURE FOR SPRING, 1996

Continuing Students early register for Spring, 1996 according to the following calendar and procedure:

* MFA/PB students register November 20 - November 22 from 10am - 5pm, or during drop-in hours through December 1. ALL MFA/PB students MUST obtain the Graduate Director's signature on the form before registering and before add/drop; tentative course selections should be thought out in advance of your advising appointment. PLEASE CONSULT THE REGISTRATION CALENDAR for specific times and days for MFA/PB advising and drop-in registration.

* BFA students register by appointment November 27 - December 1; refer to the letter in your registration packet for your appointment day and time. BFA students may also register during drop-in hours AFTER their assigned appointment. Registration priority is determined by units earned plus units in progress for Fall, 1995. PLEASE CONSULT THE REGISTRATION CALENDAR for specific times and days for drop-in registration. Academic advising is available throughout registration and add/drop; appointments are required at most times. Extended hours are also available; please consult the Registration Calendar for the times and days.

* Continuing Non-Degree (ND) students register December 4 - December 15

WHEN YOU REGISTER

* If the course you request is full, you may be able to gain entrance to the class by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the discretion of the instructor; however, once these places are taken the signature of the instructor cannot be honored.

* If you are taking courses out of sequence or have not taken the necessary pre-requisites for requested courses, you will be denied registration and referred to the Academic Advisor. Pre-requisites, if any, are listed in the course description of each course in this publication.

* If you have past due bills or fines, you will not be permitted to register. Notice of these problems are indicated on your registration letter which is included in your packet; PLEASE REMOVE THESE "HOLDS" before coming to registration.

EARLY REGISTRATION & ADVISING PERIOD (NOVEMBER 14 - DECEMBER 1):

Wednesday	Nov 8	Registration Packets Distributed
Tuesday	Nov 14	GRADUATE ADVISING (MFA & PB) from 10am - 4pm at 800 Chestnut in the Cafe Quadrangle. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out in advance of your advising appointment)
Friday	Nov 17	GRADUATE ADVISING (MFA & PB) from 10am - 4pm at 800 Chestnut in the Cafe Quadrangle.
Monday	Nov 20	MFA & PB STUDENTS MAY REGISTER at any time between today & November 22, 1995; 10am - 5pm, during designated drop-in times thereafter, until December 1
Tuesday	Nov 21	GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)
Monday	Nov 27	BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their appointment 12noon - 1pm & 4pm - 5pm BFA ADVISING 9am - 4pm in the Academic Advising Office; sign up suggested.
Tuesday	Nov 28	BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their appointment 12noon - 1pm & 4pm - 5pm BFA ADVISING 9am - 4pm in the Academic Advising Office; sign up suggested. GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)
Wednesday	Nov 29	BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 5pm DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their appointment 12noon - 1pm & 5pm - 6pm BFA ADVISING 9am - 6pm in the Academic Advising Office; sign up suggested.
Thursday	Nov 30	BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 5pm DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their appointment 12noon - 1pm & 5pm - 6pm BFA ADVISING 9am - 4pm in the Academic Advising Office; sign up suggested.
Friday	Dec 1	BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their appointment 12noon - 1pm & 4pm - 5pm BFA ADVISING 9am - 4pm in the Academic Advising Office; sign up suggested.
Mon-Fri	Dec 4-15	ADD/DROP FOR ALL EARLY REGISTERED STUDENTS; Students who wish to adjust their SP96 Schedule of Classes may add or drop courses selected in Early Registration. All Add/Drops for Graduate Students require program director's signature MAKE-UP REGISTRATION for all students not yet registered REGISTRATION FOR ALL CONTINUING NON-DEGREE STUDENTS ACADEMIC ADVISING available for BFA Students in the Advising Office, by appointment.
Tuesday	Dec 5	GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)

NEW STUDENT

REGISTRATION INSTRUCTIONS

NEW STUDENT REGISTRATION INSTRUCTIONS

CALL 1.800.345.SFAI TO SELECT YOUR SPRING CLASSES

NEW STUDENT REGISTRATION BEGINS DECEMBER 4 AND CONTINUES THROUGH JANUARY 8, 1996

NEW UNDERGRADUATE STUDENTS

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may early register for classes in person or over the phone beginning December 4, 1995. If you do not early register, you may register in person on January 9-16, 1995. **In both cases, you must be prepared to choose a tuition payment option (see page 6) and make an initial tuition deposit of \$100 prior to (or at the time of) registration.**

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

FINAL SPRING '96 REGISTRATION

For students who do not early register, registration will be held on campus on January 9-16, 1996

DEFERRAL/WITHDRAWAL

Early-registered new students who will not attend MUST withdraw in writing by January 16, 1996. The \$100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$100 registration fee in any of the two succeeding terms only if the request for deferral is received by January 12, 1996.

LATE ARRIVAL FOR SPRING '96 TERM

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-11:45am

II:1:00pm-3:45pm

III:4:15pm-7:00pm

IV:7:30pm-10:15pm

2. Choose classes which apply towards your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:

★ First Year Interdepartmental Core (required)

★ Studio class in your major

★ Studio elective

Two Academic classes:

★ English Composition

★ Art History Survey B

New students who do not have prior college credit for English Composition must enroll in English Composition their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and

Wednesdays (MW) or Tuesday and Thursdays (TTh). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-11:45am

II:1:00pm-3:45pm

III:4:15pm-7:00pm

IV:7:30pm-10:15pm

Classes are listed according to department. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your transfer evaluation form please contact the Admissions Office. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization, or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI the Western Civilization requirement is satisfied by taking the two course sequence Mediterranean Civilizations and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Mediterranean Civilizations/Origins of the Modern World (LS10A/B) before taking Methodologies of Modernism (LS100A/B). It is important to find a balance between academic classes in Letters & Science or Art History and studio classes.

We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to Upper Division students only.

New students who do not have prior college credit for English Composition must enroll in English Composition for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

PB and MFA STUDENTS

New MFA and PB students may select their classes beginning Dec. 4, 1995 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page 25 of this course schedule.

First Year Art History, Theory & Criticism Requirement: All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A, Art Since 1960,
AH241x, Critical Theory

or

AH241M, History and Issues of Painting.

MFA STUDIO SPACE

For Ceramic MFA students: limited space is available, see Department Manager regarding space use and use of facilities.

For Filmmaking MFA students: an editing room with a KEM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are allotted individual studios at 731 Market Street on a first come first serve basis.

For Photography MFA students: the department has dedicated one B&W and one Color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" Color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studio 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

TECHNICALITIES

TUITION AND FEES

REGISTRATION FEE

A non-refundable \$100 registration fee shall be charged to all students upon registration. The \$100 registration fee will be credited towards tuition. For continuing students who early register, the \$100 registration fee will be due and payable, and non-refundable as of DECEMBER 2 and may be covered by payments on a tuition payment plan (see below). For new students, the \$100 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at regular registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by \$646.00

12-15 units: Pay a flat fee of \$7743.00

Over 15 units: \$7743.00 plus \$646.00 for each additional unit over 15

Course #199 Independent Study: \$4300.00

MFA PROGRAM

12-15 units: \$7743.00

Over 15 units: \$7743.00 plus \$646.00 for each additional unit over 15

Final Review (#294) only: \$250.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends (one each during the third and fourth semesters of enrollment in the MFA program). TA/Internship stipends are paid as discounts from tuition at the rate of \$1000.

OTHER FEES

Late registration: \$75.00 (charged after the close of registration January 16th.)

Change of program fee: \$30.00 (for change of program after January 23rd.)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

TUITION PAYMENT DEADLINES

CONTINUING STUDENTS

WHO EARLY REGISTER NOV 14 - DEC 1

Tuition is due in full on August 1 unless a tuition payment plan is on file with Student Accounts prior to December 2.

CONTINUING STUDENTS

WHO REGISTER JANUARY 9 - 30

Tuition is due in full at registration unless a tuition payment plan is filed with Student Accounts by January 9.

NEW STUDENTS

WHO EARLY REGISTER ON OR BEFORE JANUARY 8

Tuition is due in full on January 8 unless a tuition payment plan is arranged with Student Accounts by January 8.

NEW STUDENTS

WHO REGISTER January 9 - 30

Tuition is due in full at registration unless a tuition payment plan is arranged with Student Accounts by January 9.

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. VISA and MasterCard will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester.

FULL YEAR TUITION PAYMENT OPTIONS

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; No fee.

Monthly Payment Option B: Ten monthly payments beginning July 1 through April 1; \$50 administrative fee.

Monthly Payment Option C: Eight monthly payments beginning August 1 through March 1; \$50 administrative fee.

MONTHLY PAYMENT PLANS

FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A: Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; No fee.

Monthly Payment Option B: Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; \$50 administrative fee.

Monthly Payment Option C: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; \$50 administrative fee.

OTHER INFORMATION

Minimum payments under all plans are \$100 per month. Late fees of \$25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1.

Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single \$50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the first installment plus a \$75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted

between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first two installments plus a \$100 administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1 1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students with outstanding financial obligations.

REFUND POLICY

Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Registrar and follow the Institute's withdrawal procedure.

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to and including

1st day of classes: 100%

1st-3rd week of classes: 90%

4th-5th week of classes: 50%

6th-9th week of classes: 25%

After the
9th week of classes: 0%

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less \$100 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

FURTHER TECHNICALITIES

An alternative tuition refund schedule applies in cases of complete withdrawals by recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study) attending SFAI for the first time.

Prior to and including the

1st Week: 100%

2nd-3rd week: 90%

4th week: 80%

5th-6th week: 70%

7th week: 60%

8th-9th week: 50%

10th-11th week: 40%

after the

11th week: 0%

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Student Accounts, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

REPAYMENT POLICY

Students who are awarded financial aid and receive a refund of aid in excess of tuition and subsequently enroll in fewer units than the basis for their financial aid package may be required to repay a portion of that refund. It is strongly advised that financial aid students considering a reduction in course load consult with the Financial Aid Office to determine the financial implications of a reduced course load.

GRADUATION RATE

In 1994-95 the completion or graduation rate for students who entered SFAI in the Fall of 1989 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 27%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information; however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, 415.749.4580.

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "SPRING 1996" Changes and Additions" (available from the Registrar) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met

2. Change instructors

3. Change the time and place of any course offering

PLACEMENT EXAMS (non credit, may satisfy graduation requirements)

LS140C, Principles of Mathematics, offered in each spring semester, is required of all BFA candidates. Students wishing to demonstrate sufficient competency toward the waiver of this requirement must achieve a passing grade on the **Mathematics Competency Test** offered at both fall and spring orientation. Students who either do not take the test or fail the test must take Principles of Mathematics or an equivalent course at another institution.

ENGLISH PLACEMENT TEST

Why the Test is Required

The Letters & Science program at SFAI has an extremely varied student enrollment — in age, in preparation, from university graduates to people just out of high school. As is typical of art schools, about one quarter of our students have some sort of learning difference. All SFAI students take the same rigorous academic program, involving types of critical thinking and discussion vital to today's art. Students normally take a sequence of English Composition courses, which then may lead to advanced courses in creative writing. Non-native

speakers who have not demonstrated competency in their English-language skills receive intensive instruction in English as a Second Language offered through the SFAI Extension Program. There is also an English for Fine Arts course (LS 122) that emphasizes critical, theoretical and technical concepts with the aim to increase verbal and written communication skills.

Because some academic courses are difficult for many students, we offer a Program for Academic Support (PAS), within which students receive the individual attention of tutors toward improving their course work. More than half of SFAI students take advantage of this program. Students with learning disabilities may be directed through Academic Advising to an appropriate specialist and/or testing agency.

Entering SFAI students, instructed by Admissions, are required to take the English Placement Test so that each student may be placed at the appropriate level in the school's English curriculum and so that those students who will need academic assistance may be directed to PAS. Students whose language skills are particularly advanced may take this exam voluntarily to be exempted from the English Composition requirement. Tutors in the Program for Academic Support are selected from among the highest scores on this exam.

How the Test Works

Students will have two hours during the test period to compose an essay in response to a written paragraph and a question about it. Each essay will be read and evaluated by members of the Letters & Science faculty. Students will be informed during the first week of classes as to their placement.

Note: Students who, for whatever reason, are unable to take the English Placement Test during the assigned Orientation period should make appointments in the Letters & Science office as soon as possible.

Art History Exam (Survey 40A): BFA & MFA

Take this exam to "test out" of the required Art History 40A, a survey course beginning with prehistoric cave art and ending with art of the 12th century. Slide identification test.

Art History Exam (Survey 40B): BFA & MFA

Take this exam to "test out" of the required Art History 40B, a survey course covering art from the 12th century up to 1960. Slide identification test.

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE:

Class Schedule

Period I 9:00-11:45am

Period II 1:00-3:45pm

Period II 4:15-7:00pm

Period IV 7:30-10:15pm

Abbreviations and special locations used in this schedule:

CL: NG Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

NIC: New Imaging Center

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

TBA: To be arranged

101: Seminar Room in the tunnel behind the Francisco Street stairs

102: Tutoring Center in the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

ART HISTORY, THEORY & CRITICISM

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

AH40B

ART HISTORY SURVEY B: LECTURE

3 UNITS

Prerequisite: AH40A

This is the second of a two-part introductory survey of art history. The format is half lecture, half discussion group within each 3-hour class session. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Attention will be given to moments of significant contact between peoples—Europeans, Africans, Native Americans, Asians—and the kinds of art, as well as the understandings and misunderstandings, generated by such encounters. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH40B is a required course of all BFA candidates

and MFA candidates who have not satisfied AH40A/B.

Satisfies second part of Art History survey requirement.

AH132 *NEW CLASS*

WORLDS IN COLLISION II

3 UNITS

Prerequisite: AH131E, Worlds in Collision I

Worlds in Collision II places artist-students into internship/apprenticeship programs at either institutions or with artists that service and collaborate with communities (whose social and art histories, traditions and methodologies were reviewed and discussed in Worlds in Collisions I). Within this course, 15 weeks will be spent in actual intern/apprentice experience. In addition there are: one required pre-semester orientation session on Friday, January 12, 9:00am - 1:00pm, Conference Room; six required class meetings at SFAI during the semester (to be arranged); and two required post-semester sessions to be arranged during the week of May 6. Issues from **required journals** and researched topics

will be discussed at these meetings. Term finals will include a 1,500-word paper describing apprenticeship-service to community in terms of hope/desire/triumph/failure and a "real" grant proposal for a personal project in the community.

Satisfies an Art History Elective, LS Social Science Requirement, or LS Elective.

AH140D

SALON OF 1996

3 UNITS

Prerequisite: AH40A & AH40B

The "salons" that Charles Baudelaire wrote between 1845 and 1859 constituted current-events reports on the art that appeared in the Paris of his time. In this course, we will invent our own "salon" out of what can be seen of art in various media in the Bay Area (and perhaps elsewhere) during the late winter and spring of 1996: shows in galleries, alternative spaces, museums; public and other site-specific works; performances; film and video. (Three guest lectures occur on different Monday evenings at 7:30 p.m.)

Presentations in class will deal with the backgrounds (art-historical, cultural, etc.) assumed by these manifestations of the art of our time, and discussions will aim at making connections between them in terms of general ideas.

Satisfies an Art History Elective.

AH143 *NEW CLASS*

PHILOSOPHY OF ART

3 UNITS

Prerequisite: Art History Survey A, B, C and English Composition

This course is an exploration into the nature of contemporary critical theory which concerns the visual arts. This discussion-oriented class introduces problems raised by the nature of art, artworks and aesthetic judgment and will involve the close readings of texts by Barthes, Baudrillard, Derrida, Foucault, Kristeva, Langer, Mulvey, Sontag, and many other important late-20th century thinkers. Topics of inquiry include "artists and social responsibility," "formalism and the establishment of critical judgment," "artmaking and the aesthetic experience."

Satisfies an Art History or LS Elective.

AH198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

AH199

INDEPENDENT STUDY

3 UNITS

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department. See Interdisciplinary Program for description and prerequisites for all Independent Study courses (see page 12).

Course	Course Code	Faculty	Day/Period	Time	Studio
Art History Survey B: Lecture	AH 40BL	Novakov/ Rabinovitch	F	1:00-2:30pm	LH
Art History Survey B: Seminar	AH 40B.1 AH 40B.2 AH 40B.3	Novakov Rabinovitch Rabinovitch	F F F	2:30-4:00pm 2:30-4:00pm 4:15-5:45pm	LH CR CR
Worlds in Collision II	AH 132E	Villa/TBA	W I	9:00-11:45am	CR
Salon of 1996	AH 140D	Berkson	M III	4:15-7:00pm	LH
Philosophy of Art	AH 143	Novakov	W II	1:00-3:45pm	LH
Directed Study	AH 198	TBA	see page 12		
Independent Study	AH 199	TBA	see page 12		

HISTORY OF...in other departments

F	140C	History of Film: Imagining Time	Anker	TH	I	9:00-11:45am	26
PH	140	History of Photography	Fulton	TH	I	9:00-11:45am	LH
PR	140	History of Printmaking	Johnson	TH	III	4:15-7:00pm	
		Achenbach Foundation Palace of the Legion of Honor of Fine Arts					
SC	140	History of Sculpture	Berger	TH	III	4:15-7:00pm	LH

FILMMAKING

Janis Crystal Lipzin, Undergraduate Studio Program Director; Roy Ramsing, Department Manager; Jeff Rosenstock, Equipment Checkout Supervisor; Jim Seibert, Film Technician

F1

FILMMAKING I: MOVING IMAGE WORKSHOP

3 UNITS

This course is an introduction to the ideas and practice of film as a fine art. A fine art approach to film is one that questions assumptions in making a viewing film. It embraces the possibilities of film as a medium of aesthetic or perceptual inquiry; philosophical or personal expression, more allied to painting and poetry than the traditional idea of "movies." The course sets out to build confidence in students' ability as film artists, through projects aimed at developing practical skills (such as super-8, projected light, editing) and critical awareness toward their own work. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment. **In addition, students are required to attend weekly, specialized technical workshops which meet on Wednesdays third period, for at least the first half of the semester.**

Satisfies a Major Studio Requirement or Studio Elective.

F TECH

SPECIALIZED TECHNICAL WORKSHOPS

0 UNITS

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. **First-year film students, particularly film majors, should not schedule another class for this time.**

F100B

ALTERNATIVE FILM

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects.

Satisfies a Major Studio Requirement or Studio Elective.

F100C

MOTION GRAPHICS

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object—sand, paint, or other materials—"fair game" for the animation process. Students who took Motion Graphics in the fall and wish to continue and deepen their study of Motion Graphics may take this course in the spring also. They will design, with the instructor, their own special project, either continuing earlier work or launching new projects.

Satisfies a Major Studio Requirement or Studio Elective.

F100D

AC/DC PSYCHOTRONIC TELEPLAYS

3 UNITS

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and

aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This semester we expect to incorporate computer animation in our projects via the equipment and software paraphernalia of Andy Harris (with Andy Harris in person!).

Satisfies a Major Studio Requirement or Studio Elective.

F100E

NEW CLASS

SOUND FOR FILMMAKING

3 UNITS

Prerequisite: Moving Image Workshop or equivalent

In this class students will be introduced to recording, mixing, transferring and editing sound. These technical skills will be applied to ideas and possibilities for experimental film sound work. We will explore the ways that experimental soundtracks radically depart from the diegetic use of sound to illustrate a narrative progression of images and actions in classic cinema. Furthermore, we will see how the avant garde soundtrack effaces the dominance of the dialog over music and sound by working with alternatives to the usual distinction between music, noise and speech. We will also investigate the experimental possibilities of soundtracks in relation to specific developments in 20th century music as well as important historic and contemporary examples of sound/image and language/image relationships. Students will be encouraged to develop and refine their own film/sound projects in the context of the class.

Satisfies a Major Studio Requirement or Studio Elective.

F100F

PERSONAL POETIC DOCUMENTARY

3 UNITS

Prerequisite: Moving Image Workshop or equivalent

Special attention will be given to the personal and poetic responses, as well as the social responses, to the "real world." Of great concern will be the search for a conceptual formulation of what non-fiction film has meant in the past and what it means today.

Satisfies a Major Studio Requirement or Studio Elective.

F130.1

NEW CLASS

UNDERGRADUATE TUTORIAL: FILMMAKER AS MAGICIAN

3 UNITS

Prerequisite: Junior standing

This tutorial meets as a group two or three times to share goals and progress; otherwise, students make individual appointments to work one-to-one with the instructor. The instructor will explore the idea of artist/filmmaker as magician and conduit of visual experience. How does one manifest the unmanifest? How does the power of the moving image work on and off screen? Through discussion and critique, students will examine the possibilities of film to create illusion and also dis/illusion for the audience. There will also be a focus on the complexities of the creative process (routines, self-censorship, trends, tools, pleasure) and the different paths everyone has for completing work. The instructional and critical emphasis will be on the use of filmic images in film, installation and performance. **Students should have a specific project in mind to work on during the course of the tutorial.**

Satisfies a Major Studio Requirement or Studio Elective.

FILMMAKING

CONTINUED

F130.2

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

F140C

NEW CLASS

HISTORY OF FILM: IMAGINING TIME

3 UNITS

Prerequisite: Lower level studio classes in one or more disciplines

An interdisciplinary class focusing on different strategies artists of various mediums use in conceptualizing time-based art. Each class will present seminal work created by at least two artists in both its conceptualized form (score, script, model, studies, etc.) and then as final art experience. Contrasts in planning and execution will be studied, as well as each artist's ability to render the ephemera of aesthetic variations over time through a pre-conceived analogous material. Each class will consider artists trained through the use of different materials (architecture, photography, projected light, pigment, sound, etc.). During the semester, students will be expected to write a short paper comparing two of the artists discussed. They will also be expected to present one project in class using original or found material as it relates to themes discussed in class

and to maintain a journal responding to works shown in class and seen at two outside events.

Satisfies an Elective Art History at graduate and undergraduate level.

F150

FILM/VIDEO/SLIDE INSTALLATION

3 UNITS

The intention of this class is for the student to develop a greater awareness as to what medium best relates and fulfills the conceptual needs of his or her work. Students will explore how a work can relate to its environment or site, specifically, in terms of site dominant, site adjusted, site specific and site conditioned/determined concerns. The projects include: slide projection, 16mm film projection, video installation, combined media projection and a final independently produced project outside of class. Free slides, film, video will be provided for class projects, but the final project is at student's own expense.

Satisfies a Major Studio Requirement or Studio Elective.

F150B

NEW CLASS

VISITING ARTIST WORKSHOP: REPETITION, LOOPS, FOUND FOOTAGE

3 UNITS

Prerequisite: Basic knowledge of mechanics of film and sound

Is memory a sort of mental repetition of things that can't be repeated any more in real life (or must be repeated unconsciously forever)? There is a book of Sigmund Freud's that supports this idea already in its title, *Remembering, Repeating and Working Through*. What can we learn by working through our filmic-memory and what can be achieved working with footage that is already a part of our filmic heritage? And what about the various kinds of repetitions that we can trace in audio-visual time based arts: How can the same concept offer analytical qualities as it does in loops and cause hallucinatory, drug-like effects in a different context such as a flicker film? Together we will explore the possibilities of working with Found Footage and put a special emphasis on the possibilities of repetitive structures of sound and image. Students will be encouraged to develop their own projects in the context of the class.

Satisfies a Major Studio Requirement or Studio Elective.

F198

DIRECTED STUDY

1-6 UNITS

See Interdisciplinary Program for description and prerequisites for all Directed Study courses (see page 12).

F199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary Program for description and prerequisites for all Independent Studies courses (see page 12).

Course	Course Code	Faculty	Day/Period	Time	Studio
Filmmaking I: Moving Image Workshop	F 1.1	Anker	TTH II	1:00-3:45pm	26
	F 1.2	Jordan	MW I	9:00-11:45am	26
Specialized Technical Workshops	F Tech	Rosenstock	W III	4:15-7:00pm	26
Alternative Film	F 100B	Wong	TTH III	4:15-7:00pm	8
Motion Graphics	F 100C	Jordan	T III/IV	4:15-10:15pm	26
AC/DC Psychotronic Teleplays	F 100D	Kuchar	F I/II	9:00-11:45 am/ 1-3:45pm	8
Sound for Filmmaking	F 100E	Arnold	MW IV	7:30-10:15pm	26
Personal Poetic Documentary	F 100F	Jordan	MW II	1:00-3:45pm	26
Undergraduate Tutorial: Filmmaker as Magician	F 130.1	Tsiongas	W I	9:00-11:45am	8
Undergraduate Tutorial	F 130.2	Kuchar	F III	4:15-7:00pm	26
History of Film: Imagining Time	F 140C	Anker	TH I	9:00-11:45am	26
Film/Video/Slide Installation	F 150	Wong	TTH I	9:00-11:45am	8
Visiting Artist Workshop: Repetition, Loops, Found Footage	F 150B	Arnold	MW III	4:15-7:00pm	26/8

INTERDISCIPLINARY PROGRAM

Janis Crystal Lipzin, Undergraduate Studio Program Director; Richard Berger, First Year Core Coordinator

IN1

FIRST YEAR INTERDISCIPLINARY CORE

3 UNITS

The Interdisciplinary Core Program spans the full academic year of fall and spring semesters, and consists of seminar discussions, studio workshops, field trips, and other experimental and experiential activities. It will be team-taught by seven regular faculty and six graduate student teaching assistants. The program is designed to encourage interdisciplinary thinking, to expose students to all studio media and facilities on campus, and to provide a foundation in the varied aesthetic, critical and intellectual skills involved in the creative process.

Topics will include both philosophical and visual concepts involved in the development of personal style and artistic vision. Included will be consideration of design, color, representation, abstraction, historical traditions, contemporary theory, varied hands-on studio experience, etc. The goal of the program is to equip the individual to be successful within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

Intensive studio workshops will allow individuals to work in a wide range of media and multi-media (including film, video, etc.) with materials and technical support provided. Incoming first-year students and transfer students who lack extensive art background are strongly encouraged to take this course.

Satisfies a Studio Elective.

IN120

NEW CLASS

SENSE OF PLACE/POETICS OF TIME I: VACA VALLEY

3 UNITS

Prerequisite: Basic proficiency in at least one medium

This interdisciplinary course is an opportunity for students to create work in any medium to be included in the exhibition *Vaca Valley Visions* at the Vacaville Museum in May 1996. The collective memory of California from the indigenous tribes, Spaniards, Mexicans, and Americans is epitomized in the history and development of the Vaca Valley just east of Napa Valley in Solano County northeast of San Francisco. The class will have the resources and influence of the Museum to assist in gaining access to the descendants of early settlers, historical photos and documents, and fruit orchards which once supplied the country with much of its apricots, peaches, and cherries. In this course we will investigate, on-site, the dynamic mix of emotional, intellectual, spiritual, erotic, creative and social aspects of this community, with the goal of working towards a definition of its "sense of place." At the same time, we will look at the philosophical aspects of sense of place, the "genius loci," as described by Christian-Norbert Schultz, Robert Venturi, and others. We expect to have a local "office" in Vacaville donated by the local newspaper and will work both at SFAI and on-site using vans and carpools to transport us there. The Museum will publish a catalog in conjunction with the exhibition.

Satisfies a Studio Elective or Major Studio Requirement with permission of Undergraduate Studio Program Director.

IN121

NEW CLASS

CAREER CONTROL: HAVING A SHOW WITHOUT HAVING A SHOW

3 UNITS

Prerequisite: Sophomore standing

This course is intended to help you organize a show on your own. The class will be divided into groups that will organize where and how to look for a space, design a show announcement, create press releases, obtain mailing lists, and be responsible for the budget. The class meets twice weekly. The first class meeting of each week will be spent in the groups mentioned above to research and discuss each group's responsibilities and will also include going to various possible show locations. The second class meeting of each week will be on a one-on-one basis with the instructor to discuss personal work in progress that may be exhibited in the show and portfolio development. Students will use a sign-in sheet provided in the classroom. In the final week of class, the show will be exhibited in the space chosen by the students.

Satisfies a Studio Elective.

IN 130

UNDERGRADUATE INTERDISCIPLINARY TUTORIAL

3 UNITS

Prerequisite: Junior standing

This course will offer an intensive focus upon individual development. It will consist of one-on-one meetings and will emphasize the

nature of relationships between concept and realization, between aspects of materials and their relationship to the non-material. How do ideas or feelings become manifest within the processes of various media. The class will offer the opportunity for analysis and development within a confidential and critically supportive environment. Aspects of historical context and the opportunity for broadening attitudes towards process (technical/conceptual) will constitute the character of this class.

Satisfies any Major Studio Requirement or Studio Elective.

IN150

INTERDISCIPLINARY SEMINAR

3 UNITS

Prerequisite: Junior, Senior or MFA standing

This seminar is designed for upper-division undergraduates and MFA students who wish to discuss their and others' art in an adventurous, interdisciplinary context. Those working in any medium and/or "beyond categories" are welcome. How these discussions proceed is determined by the combined interests of the individuals who make up the group. We will focus primarily on students' art works as they develop, but there may also be occasional reading assignments (suggested by both instructors and students) which will prompt more far-reaching conversations. The seminar is taught collaboratively by one member each from the studio and non-studio faculties, thus providing two distinct perspectives on art and the various purposes involved.

Satisfies a Studio Elective.

Course	Course Code	Faculty	Day/Period	Time	Studio
First Year Interdisciplinary Core	IN 1.1	Berger	TTH II	1:00-3:45pm	14
			(LAB)F I	9:00-11:45am	14
	IN 1.2	Berger	TTH III	4:15-7:00pm	14
			(LAB)F I	9:00-11:45am	14
Sense of Place/Poetics of Time I: Vaca Valley	IN 120	Lipzin/Margrill	W I/II	9-11:45am/1-3:45pm	20B
Career Control: Having a Show Without Having a Show	IN 121	Wong	TTH II	1:00-3:45pm	8/CR
Undergraduate Interdisciplinary Tutorial	IN 130	Morgan	T III	4:15-7:00pm	13
Interdisciplinary Seminar	IN 150	Berkson/Skoller	T IV	7:30-10:15pm	20A
The Artist-Teacher II: Theory & Practice	IN 170B	Stringer	T II	1:00-3:45pm	New Traditions Elementary/PSR
AICAD New York Studio	IN 192				
Undergraduate Internship	IN 196	Anno	TBA	TBA	TBA
Directed Study	IN 198				
Independent Study	IN 199				

INTERDISCIPLINARY PROGRAM

CONTINUED

IN170B

THE ARTIST-TEACHER II: THEORY & PRACTICE

3 UNITS

Prerequisite: IN170A and Instructor permission

Students will be given the opportunity to teach for credit at New Traditions Elementary School. Required commitment includes a minimum of two sessions per week in addition to time spent in research and preparation for the classroom. The class will meet as a group several times to finalize curriculum and negotiate site arrangements. Participation in a final group session at the end of the semester for presentation and evaluation is also required. The instructor will make site visits and meet with students individually to evaluate progress and to provide support as needed.

Satisfies a Studio Elective.

IN192

AICAD NEW YORK STUDIO

15 UNITS

Major or Studio Elective, plus 3 units Art History or LS Electives, for a total of 15 units. There are only two students selected per semester by competition. Selections are made one year in

advance, i.e., students for Spring 1996 were selected in April of 1995. See Student Services Office for details.

Satisfies a Major Studio Requirement or Studio Elective.

IN196

UNDERGRADUATE INTERNSHIP

3 UNITS

See the Academic Calendar in this class schedule for application deadline. The internship program is designed for students to expand their art training into arts-related industry, non-profit organizations, social service agencies with arts components, non-traditional teaching environments, schools, and other areas where students can gain and offer arts-related expertise. In this changing economic era, art students can benefit by searching for new and creative ways to find employment. The internship is a step in that direction. This program also offers students the opportunity to expand the role of artists in society. There are over 200 existing listings in the Student Services Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible. Eligible students in good academic standing may register for an internship provided that half of their academic class

load during a semester is taken in regularly scheduled classes. A maximum of 6 units of internship may be applied toward the BFA degree.

Satisfies a Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office and the Faculty Internship Coordinator.

IN198

DIRECTED STUDY

1-6 UNITS

Directed Study is for cases where certain courses are required for graduation but are not offered in the student's final semester. It is for upper-division students only. It requires the permission of the Academic Advisor before the student seeks faculty approval. Students must meet with their Directed Study faculty at least three times in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than 6 units in Directed Study in any one semester, for a maximum of 12 units which may be applied to the BFA degree.

Satisfies a Major Studio Requirement, Studio Elective, or LS or AH Elective.

IN199

INDEPENDENT STUDY

12 STUDIO UNITS

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor, the Registrar, the Undergraduate Studio Program Director, and the Dean of Academic Affairs. A Letters & Science/Art History project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Letters & Science/Art History. The total studio and Letters & Science/Art History credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student.

APPLICATION DEADLINES: March 22, 1996 for Letters & Science/Art History Independent Study proposal; April 5, 1996 for Studio Independent Study. Please refer to the application form available in the Registrar's Office for additional information.

Satisfies a Major Studio Requirement or Studio Elective.

ADDITIONAL COURSES WITH AN INTERDISCIPLINARY FOCUS

Course Code	Title	Faculty	Day/Period	Time	Studio
AH 132E	Worlds in Collision II	Villa/TBA	W I	9:00-11:45am	CR
F 100B	Alternative Film	Wong	TTH III	4:15-7:00pm	8
F 100D	AC/DC Psychotronic Teleplays	Kuchar	F I/II	9:00am-3:45pm	8
F 140C	History of Film: Imagining Time	Anker	TH I	9:00-11:45am	26
F 150	Film/Video/Slide Installation	Wong	TTH I	9:00-11:45am	8
NG 1	New Genres I	Kos	TTH II	1:00-3:45pm	9/10
NG 101	Visiting Artists Studio: Self Disclosure/Public Display	Nishio	MW III	4:15-7:00pm	10/9
NG 162	Installation: Mexicana	Kos	January 1-18, 1996		On Site
			TH I	9:00-11:45am	10
NG 183	Multimedia Event Scene	Grace	T II/III	1-3:45/4:15-7pm	10
NIC 1.1	Digital Imaging I	Klein	TTH II	1:00-3:45pm	NIC
NIC 1.2	Digital Imaging I	Klein	TTH I	9:00-11:45am	NIC
NIC 10.1	Digital Imaging II: Text, 3D & Illustration	Van Proyen/TBA	M I/II	9-11:45am/1-3:45pm	NIC
NIC 10.2	Digital Imaging II: Text, 3D & Illustration	TBA	TTH III	4:15-7:00pm	NIC
NIC 100C	Virtual Studio: Digital Wetlands on the Internet	Grace	TTH IV	7:30-10:15pm	NIC/9
NIC 100D	Pulp Pop: Desktop Revolution	Labat	W I/II	9-11:45am/1-3:45pm	NIC
NIC 100E	Computer-Based Drawing and Proposals	Roloff	MW III	4:15-7:00pm	NIC/101
PA 20.1	Painting I & II: Multidisciplinary Collage	Storer	TTH II	1:00-3:45pm	13
PA 120.3	Painting II & III	Klein	TH II/III	1-3:45pm/4:15-7pm	114
PA 130.3	Undergraduate Tutorial	Brooke	F II	1:00-3:45pm	PA
PH 100B.1	Special Projects	Louie	TH III	4:15-7:00pm	20A
PR 106	Artists' Books Bay Area Resources	Hobson	F I/II	9-11:45am/1-3:45pm	4
SC 100	Sculpture II: In-Site/In-Sight	Margrill	TTH II	1:00-3:45pm	105
SC 120.1	Interdisciplinary Sculpture II: Public Art Studio—The Urban Environment				
		Roloff	MW II	1:00-3:45pm	105
SC 120.2	Interdisciplinary Sculpture II: Public Art—Proposals & Issues (Rural/Suburban)	Anno	M III	4:15-7:00pm	105/on site

LETTERS & SCIENCE

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

LS1B

ENGLISH COMPOSITION B

3 UNITS

Prerequisite: LS1A

The course deals with literary themes from around the world. Emphasis on discussion and writing. A consideration of the ways in which language shapes human experience.

This is a required course and fulfills the second semester of the two-semester English Requirement.

LS10B

ORIGINS OF THE MODERN WORLD

3 UNITS

Prerequisite: LS10A Mediterranean Civilizations

Continues introductory study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. Course sections meet twice weekly. This course should be taken immediately following LS10A, Mediterranean Civilizations and provides the background for LS100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

LS100B

METHODOLOGIES OF MODERNISM

3 UNITS

Prerequisite: LS100A

An examination of 20th-century cultural history, emphasizing the relationship between the visual arts and systems of critical inquiry, including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material.

Satisfies an LS Residency Requirement for graduation and must be taken sequentially. LS100A is offered in the fall and is prerequisite to LS100B.

LS120F

NEW CLASS

ADVANCED CREATIVE WRITING A: PROSE WORKSHOP

3 UNITS

Prerequisite: Instructor permission and 3 units in English Composition

Required: knowledge of basic traditional prose tools including character-formation and different types of narrative-formation. Students will be asked to consider and work on both their own prose writings and the writings of others. We shall all choose one text to analyze, such as Georges Bataille's *Blue of Noon*.

Satisfies an LS Elective.

LS120G

NEW CLASS

WOMEN AND FICTION

3 UNITS

Prerequisite: 3 units in English Composition

Women's voices speak in the stories they tell. The narratives of

women are fundamental to their creative expression. We will look at gender and creative issues through the images of some of the greatest storytellers of the past and present, including some of our own making. Some of the writers we will read include Austen, Bronte, Woolf, Shelley, Kincaid, Morrison and Winterston.

Satisfies a requirement in English or an LS elective

LS122

ENGLISH FOR FINE ARTS

3 UNITS

LS122 is a skills course in fine-arts language and emphasizing critical, theoretical, and technical concepts. The aim is to increase verbal and written communication skills. Field trips and studio critiques are included.

Satisfies an LS Elective.

LS130D

NEW CLASS

INTRODUCTION TO LESBIAN & GAY LITERATURE, HISTORY & CULTURE

3 UNITS

Prerequisite: LS100A recommended

This course examines same-sex desire: how variables of time, place, culture, gender, class and race factor in its construction; how law, family and reproduction, and scientific inquiry provide bases for its understanding and regulation. We will consider methodologies growing out of history, literature, psychoanalysis, art and gender studies. The course is designed to introduce students to the above concerns through a series of units: the essentialism vs. constructionism debate; a sampling of multiple lesbian and gay histories; the science and representation of AIDS. Class activities include lectures, discussion and film/video screenings.

Satisfies an LS Elective or Social Science Requirement.

Course	Course Code	Faculty	Day/Period	Time	Studio
English Composition B	LS 1B.1	Lang	T I	9:00-11:45am	20B
	LS 1B.2	Morrison	TH III	4:15-7:00pm	20B
	LS 1B.3	Papanikolas	TTH	1:00-2:30pm	20B
	LS 1B.4	Cinnater	TH	9:00-11:45am	20B
Origins of the Modern World	LS 10B.1	Papanikolas	TTH	9:00-10:30am	CR
	LS 10B.2	Mondini	TTH	10:30am-12:00pm	CR
	LS 10B.3	Cinnater	TTH	1:00-2:30pm	101
Methodologies of Modernism: Lecture	LS 100BL	Beames/Mondini/Novakov	F	9:00-10:30am	LH
Methodologies of Modernism: Seminar	LS 100B.1	Beames	F	10:30am-12:00pm	20B
	LS 100B.2	Mondini	F	10:30am-12:00pm	CR
	LS 100B.3	Novakov	F	10:30am-12:00pm	LH
	LS 100B.4	Beames	F	1:00-2:30pm	20B
	LS 100B.5	Novakov	W	10:30am-12:00pm	101
	LS 100B.6	Mondini	F	1:00-2:30pm	20A
Advanced Creative Writing A: Prose Workshop	LS 120F	Acker	T III	4:15-7:00pm	20B
Women and Fiction	LS 120G	Cinnater	TI	9:00-11:45am	LH
English for Fine Arts	LS 122	Beames/Papanikolas	TTH	10:30am-12:00pm	101
Introduction to Lesbian & Gay Literature, History & Culture	LS 130D	Lang	T II	1:00-3:45pm	CR
Principles of Mathematics	LS 140C	Manson	TH II	1:00-3:45pm	LH
Sound, Light and Perception	LS 140D	Richards/Humphrey	FII	1:00-3.45 pm	Exploratorium (3601 Lyon St.)
Ancient Music of the World	LS 151	Crumpler	W I	9:00-11:45am	LH
Northern California Native American Cultural History	LS 152	Lang	see course description		
Undergraduate Tutorial	LS 180	Mondini	T III	4:15-7:00pm	101
Directed Study	LS 198	see page 12			
Independent Study	LS 199	see page 12			

LETTERS & SCIENCE

CONTINUED

LS140C

PRINCIPLES OF MATHEMATICS

3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competency leads to an expanded vision of personal artistic possibilities for each of the students. Accordingly, while the material will be presented in a manner which is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate, historical and methodological context.

Satisfies the Mathematics Requirement or LS Elective. (For students admitted prior to Fall 1994, this course meets the Natural Science Requirement.)

LS140D

NEW CLASS

SOUND, LIGHT AND PERCEPTION

3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists and engineers to provide illuminating experiences in natural phenomena for all of its visitors. This course is designed for students who are interested in developing an understanding of how artists become involved in creating works within this multidisciplinary collaborative environment. This course is modeled on the process used by artists to become artists-in-residence. The first portion of the course will be devoted to an orientation to the history and philosophy of the Exploratorium, and will include phenomenological classes and workshops on light, sound and human perception given by Exploratorium physicists, educators and artists. During the second phase of the course, each student will follow the process that many artists use to become a resident. This includes doing research, writing and presenting a proposal, developing a prototype and, finally, presenting a working prototype.

Satisfies LS Science Requirement or Elective.

LS151

NEW CLASS

ANCIENT MUSIC OF THE WORLD

3 UNITS

The course will provide students with an overview of the musical traditions of several selected countries throughout the ancient world including the impact of cultural and religious exchanges during trading relationships. It will provide students with an opportunity to experience diverse ancient and contemporary musical styles such as African sacred music, Chinese folk and court music, East Indian sacred music, Islamic prayers, and European folk and classical music. Ancient music of the Americas will also be explored. The class will include lectures, audio tapes, videos, and slide presentations.

Satisfies a Non-Western Cultural History Elective or an LS Elective.

LS152

NORTHERN CALIFORNIA NATIVE AMERICAN CULTURAL HISTORY

3 UNITS

Prerequisite: Application

This course will survey contemporary expressions of North American Native American cultural history. The class will travel to various sites throughout Northern California including the Hoopa/Yurok Indian Reservation, to work directly with approximately 20 tribal elders and recognized experts during an extensive field trip with five overnights during spring recess (March 2-9). These sites include museums, traditional villages, petroglyphs and contemporary communities. Tribal groups including Pomo, Karuk, Yurok, Hupa, Tolowa, etc. will be represented. It is important that students realize that full participation in this field trip during spring recess is the core of the class. **This class will also meet periodically throughout the Spring 1996 semester as a group and/or individually. In addition, one preliminary all-day orientation meeting (in February) and one all-day final meeting (in April) will be held in the SFAI Conference Room, both on Saturdays.** Transportation will be by carpool (students should also plan to share the gas

expense), and most field trip meals will be the cooperative responsibility of the students. A sleeping bag will be required. Due to the sensitive nature of this experience and limited space availability, students interested in participating in this course must complete an application form, available from the Registrar's Office. Enrolled students must also pay a special fee for hotel accommodations during the field trip.

Satisfies an LS Non-Western Cultural History Requirement or LS Elective.

LS180

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: Junior standing and instructor permission

Undergraduate tutorials are available on a non-departmental basis. The classic tutorial relationship provides for individual guidance for individual academic projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one LS tutorial per year.

Satisfies an LS Elective.

LS198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

LS199

INDEPENDENT STUDY

3 UNITS

See Interdisciplinary, page 12

NEW GENRES

Janis Crystal Lipzin, Undergraduate Studio Program Director; Kris Force, Department Manager

NG1

NEW GENRES

3 UNITS

"When all the other art forms fail, the art of cooking will prevail."
(Daniel Spoeri)

FIRST ASSIGNMENT (DUE FIRST DAY OF CLASS): All students wishing to enroll in this course must make and/or bring a food dish indigenous to themselves and their culture as a form of introduction, as an object of art, and to provide lunch for each other.

This course will explore and investigate various strategies toward the development of a consistent and personal methodology of art working and art making. This course is highly structured and will introduce aspects of performance, video and installation work.

Satisfies a Major Studio Requirement or Studio Elective.

NG100

NEW GENRES II: PULP VIDEO—FORM AS CONTENT

3 UNITS

Prerequisite: Beginning New Genres or instructor permission

From idea (treatment, storyboard, etc.) to production (shooting, sound, etc.), and post-production (editing, etc.), this course will deal with contemporary issues around the

independent video-feature-production, the video "movie," the revolution and its distribution. Independent video is the new cinema—it is here that the limits of narrative conventions can be easily expanded, combined with affordable reproduction techniques. It is "the bastard amalgam of the Hollywood B-picture and the Xerox machine." Each student will produce a mini-feature to be shown in a feature-mini-festival at the end of the semester.

Satisfies a Major Studio Requirement or Studio Elective.

NG101

VISITING ARTISTS STUDIO: SELF DISCLOSURE/PUBLIC DISPLAY

3 UNITS

Prerequisite: Beginning New Genres and junior standing or instructor permission

This course will explore how identity informs and transforms the visual and conceptual production of your work through performance, video and installation. Examination of critical models for self disclosure will be the source material for works produced in this class. The class will be a combination of studio, lab, discussion, tutorial and group critique. Individual projects using your choice of media will be developed in addition to a collaborative project where teams (of at least 2 students) will work together to complete a joint effort.

Satisfies a Major Studio Requirement or Studio Elective.

NG115

NEW CLASS

INTERIORS

3 UNITS

Prerequisite: Sophomore standing

"The sound of the city is so near,...you can hear it brushing against the wood of the shutters. It sounds as if they're all going through the room. I caress his body amid the sound,...I wonder if I'll remember the house. He says, Take a good look at it. I do. I say it's like everything else. He says yes, yes, it's always the same."
(Marguerite Duras, *The Lover*)
The purpose of this seminar will be to examine the idea of the "interior", though various representations in visual arts and literature, and through theoretical texts. Topics to consider include: the body and the interior; the sexuality of space; the "en-gendering" of domestic and public spheres; identity and the "inner world"; home, shelter and sanctuary; privacy and secrecy; etc. Students will be asked to make a representation of their experience of a room.

Satisfies a Major Studio Requirement or Studio Elective.

Course	Course Code	Faculty	Day/Period	Time	Studio
New Genres I	NG 1	Kos	TTH II	1:00-3:45pm	9/10
New Genres II: Pulp Video—Form as Content	NG 100	Labat	M I/II	9-11:45am/1-3:45pm	9
Visiting Artists Studio: Self Disclosure/Public Display	NG 101	Nishio	MW III	4:15-7:00pm	10/9
Interiors	NG 115	Pacteau	M I	9:00-11:45am	10
Installation	NG 160	Kos	W II/III	1-3:45/4:15-7pm	10
Installation: Mexicana	NG 162	Kos	January 1-18, 1996 T I	9:00-11:45am	on-site 10
Text as Performance	NG 171D	Acker	T IV	7:30-10:15pm	10
Multimedia Event Scene	NG 183	Grace	T II/III	1-3:45/4:15-7pm	10
Directed Study	NG 198		see page 12		
Independent Study	NG 199		see page 12		

NEW GENRES

CONTINUED

NG160

INSTALLATION

3 UNITS

Prerequisite: Junior/Senior in any department or instructor permission

This course is suggested for juniors, seniors, and graduate students who want to include the specifics of time and place in their object making, or for those already working in time-based activities—giving them an opportunity to objectify and site those actions. We will look at, smell, listen to, and touch architecture, landscape and materials indigenous to specific sites. There will be no “how to use” specific tools or materials; no craft orientation; no in-class working on objects, projects or pieces. In group meetings, students will present their own work and critique that of their peers. The class is designed to prove the axiom, If it looks, sounds, smells or feels like art, it can’t be! (to paraphrase David Ireland).

Satisfies a Major Studio Requirement or Studio Elective.

NG162 *NEW CLASS*

INSTALLATION: MEXICANA

3 UNITS

Prerequisite: Instructor permission. Note that the dates for course, January 1-18, 1996, overlap with the start of Spring semester. During early registration in November, students must obtain permission for 3-day absence at the beginning of Spring semester from instructors of other courses in which they enroll. If any Spring instructor is not teaching during Fall semester and therefore not on campus in November, see Dean Larry Thomas for permission for 3-day absence.

The intention of this course is to create a substantial body of focused work. All aspects of the art-making process will be covered: conception and strategy, installation and exhibition, documentation and artist statement. There will be an 18-day, on-site visit to San Miguel, Mexico during the semester break. Students will have access to the facilities of the Instituto Allende, including a large installation space,

darkrooms, kilns, printing presses, art supplies, and Spanish language instruction (one hour daily). Inexpensive housing will be available in hotels, pensions, or with Mexican families. This class will also meet periodically throughout the Spring 1996 semester as a group and/or individually. The course will culminate in a public exhibition at SFAI.

Satisfies a Major Studio Requirement or Studio Elective.

NG171D

TEXT AS PERFORMANCE

3 UNITS

Prerequisite: Instructor permission

TBA

Satisfies a Major Studio Requirement or Studio Elective.

NG183 *NEW CLASS*

MULTIMEDIA EVENT SCENE

3 UNITS

Prerequisite: Instructor permission, portfolio presentation or audition

This interdisciplinary course will bring together writers, vocalists, musicians, sculptors, poets, performers, and visual artists working with video/computer forms for the production of a **Multimedia Event Scene**. Beginning with an issue-oriented palette of ideas, we will develop a “score” that will feature the talents, skills, and concepts of the class culminating in a multimedia event scene extravaganza. This course is structured to explore emerging forms of visual/textual/sound expression. Visiting artists, philosophers, scientists, and musicians will present work and discuss issues with the class. Issues to be explored include: the interface, surveillance, the information economy, agency in cyberspace, personal histories,

virtual architecture, robotics, and time compression.

Satisfies a Major Studio Requirement of Studio Elective.

NG198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

NG199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

NEW IMAGING CENTER

Janis Crystal Lipzin, Undergraduate Studio Program Director; Paul Klein, New Imaging Center Coordinator; John Sappington, System Site Manager

NIC1

DIGITAL IMAGING I

3 UNITS

This is a beginning course in digital imaging. It will provide students with the skills necessary to complete their first digital projects.

The class will be divided into four components. The first component will concentrate on the Macintosh operating system and general file procedures. The next two components will include static imagery and time-based work. These two modules are not necessarily independent and project integration of the three modules is encouraged. While the work completed in these three modules will emphasize technique, content will also be considered. Also, during each segment, examples of artists' work will be represented and discussed. The last component will be oriented primarily toward criticism and evaluation with an emphasis on argument, dialogue and ideas. This course is the prerequisite to all other Digital Imaging courses; however, students may successfully complete a prerequisite evaluation administered by the NIC.

Satisfies a Studio Elective.

NIC10 NEW CLASS

DIGITAL IMAGING II: TEXT, 3D & ILLUSTRATION

3 UNITS

Prerequisite: Basic literacy of Macintosh (NIC1 or equivalent) or instructor permission

This is a continuation of Digital Imaging I. In this course, students will complete their projects with the sophisticated electronic tools of page and text layout, illustration and 3D. Also, there will be an in-depth criticism and evaluation of student work from a technical and subjective perspective. The page layout component will concentrate on the needs of students who want to complete their artwork using text-based content. Page layout programs will be available to students to produce alternative text, poem, story, or other undefined formats on a variety of media. Text-based art can exist by itself or can be composited with time-based and still imagery, sound, or both. The illustration component will allow students to produce high quality postscript drawings for possible importation into 3D modeling, image manipulation and animation programs. The spline-based drawing tools used provide high quality and a broader range of

options for type creation. The 3D component will introduce students to the creation of 3-dimensional objects and environments. Modeling and rendering in 3-dimensional space will enable students to construct objects that are shaded, textured, lighted, and viewed from any angle and magnification. The 3D artwork can then be choreographed into simple animation or integrated into multimedia programs.

Satisfies a Studio Elective.

NIC100C NEW CLASS

VIRTUAL STUDIO: DIGITAL WETLANDS ON THE INTERNET

3 UNITS

Prerequisite: Basic literacy of Macintosh (NIC1 or equivalent)

An interdisciplinary, project-based, studio course structured to provide students with theoretical knowledge and technical skills for creating new forms of art to present/exhibit on the World Wide Web. We will begin with a survey of resources available on the www including tools, images, sound, and text. Concurrent with our research into on-line libraries, think-tanks, research centers, art-sites, and museums we will compare virtual forms of information shaping with their embodied real world counterparts in traditional media and environments. We will view interactive state-of-the-art web forms and tools including Hot Java and other new interface technologies. Class is structured to provide one-on-one coaching, group demonstrations, and independent practice. Critique will be given in class and in on-line response from networked collaborators. Students will learn to author in Hypertext Mark Up

Language, the simple code language of the www. Visiting artists will present work and demonstrate new tools and techniques for authoring. Final project will be the production of an on-line cyberzine. Students will be fully responsible for the title, form, and content.

Satisfies a Studio Elective.

NIC100D NEW CLASS

PULP POP: DESKTOP REVOLUTION

3 UNITS

Prerequisite: Basic literacy of Macintosh and imaging programs (NIC1 or equivalent)
Co-requisite: NIC10 or instructor permission

The ZINE (paper), CD ROM, Internet...to investigate the potentials of "desktop" as an artistic, political, and personal tool within the development of the present/future "culture of art." The class will consist of designing and producing a "ZINE" to be published and distributed.

Satisfies a Studio Elective.

NIC100E NEW CLASS

COMPUTER-BASED DRAWING AND PROPOSALS

3 UNITS

Prerequisite: Sophomore standing. Basic literacy of Macintosh and imaging programs (NIC1 or equivalent)
Co-requisite: NIC10 or instructor permission

This course will focus on the use of the computer and related methods for the development of conceptual sketching, working draw-

ings and proposals for projects of a wide diversity of media or approaches. We will investigate the computer and more traditional methods of drawing or model building as imaging and conceptualization tools. How different artists have used the proposal/drawing format as formal artworks will be looked at, e.g., Maria Nordman, Robert Smithson, Sol LeWitt, etc. Students will be expected to work in class and participate in critiques and discussions. Basic literacy of the Macintosh and imaging programs are prerequisites. Illustrator, Photoshop, Quark, Canvas and Word (possibly Mini-Cad) are examples of the type of software that could be used.

Satisfies a Studio Elective.

NIC198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

NIC199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

A \$50 fee for E-mail accounts and WEB access is required for each student enrolling in NIC classes.

Course	Course Code	Faculty	Day/Period	Time	Studio
Digital Imaging I	NIC 1.1	Klein	TTH II	1:00-3:45pm	NIC
	NIC 1.2	Klein	TTH I	9:00-11:45am	NIC
Digital Imaging II: Text, 3D & Illustration	NIC 10.1	Van Proyen/TBA	M I/II	9-11:45am/1-3:45pm	NIC
	NIC 10.2	TBA	TTH III	4:15-7:00pm	NIC
Virtual Studio: Digital Wetlands on the Internet	NIC 100C	Grace	TTH IV	7:30-10:15pm	NIC/9
Pulp Pop: Desktop Revolution	NIC 100D	Labat	W I/II	9-11:45am/1-3:45pm	NIC
Computer-Based Drawing and Proposals	NIC 100E	Roloff	MW III	4:15-7:00pm	NIC/101
Directed Study	NIC 198		see page 12		
Independent Study	NIC 199		see page 12		

PAINTING/DRAWING

Janis Crystal Lipzin, Undergraduate Studio Program Director; David Tangney, Department Manager

PA10.1 & PA10.4

DRAWING I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course description for PA100.2 and PA100.3 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.2

DRAWING I & II

3 UNITS

Students enrolled in PA 10.2 need both (1) the ability and willingness to participate enthusiastically in some guided work involving abstraction and representation and (2) later in the semester, the capacity to work individually on ideas developed out of their own interests and experience.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.3

DRAWING I & II

3 UNITS

The most important single element in multidirectional art is drawing. Adventuresome students from all majors are welcome. Work will be done from various types of models, setups, and the imagination, with whatever materials you choose to work. Emphasis will be on recognition and development of personal imagery and form, relationship of structure and media to content, daily individual consultation and class critiques. Attendance required.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.1

NEW CLASS

PAINTING I & II: MULTIDISCIPLINARY COLLAGE

3 UNITS

Prerequisite: Some painting experience helpful

Combines painting processes

using collage/mixed media and assemblage. Use of found and/or fabricated materials. Discussion of the different methods of glues/surface attachment. Experimentation using different painting surfaces, not just traditional methods. Sculptural approaches will be explored as well as the recycling of materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.2, PA20.3, PA20.4

PAINTING I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course description for PA120.1 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

Course	Course Code	Faculty	Day/Period	Time	Studio
Drawing I & II	PA 10.1	McGaw	TTH I	9:00-11:45am	13
	PA 10.2	McCormack	MW IV	7:30-10:15pm	13
	PA 10.3	Williams	MW II	1:00-3:45pm	13
	PA 10.4	Crumpler	TTH I	9:00-11:45am	14
Painting I & II: Multidisciplinary Collage					
	PA 20.1	Storer	TTH II	1:00-3:45pm	13
Painting I & II	PA 20.2	Akawie	TTH III	4:15-7:00pm	115
	PA 20.3	Villa	MW II	1:00-3:45pm	117
	PA 20.4	Van Proyen	MW III	4:15-7:00pm	115
Spray Painting	PA 51	Akawie	TTH II	1:00-3:45pm	SR
Drawing II & III: Drawing From Sources					
	PA 100.1	Klein	M II/III	1:00-7:00pm	14
Drawing II & III	PA 100.2	Tchakalian	F I/II	10:00am-4:00pm	13
	PA 100.3	Lamanet	MW I	9:00-11:45am	14
Painting II & III	PA 120.1	Villa	MW III	4:15-7:00pm	114
	PA 120.2	Williams	MW III	4:15-7:00pm	117
	PA 120.3	Klein	TH II/III	1-3:45/4:15-7pm	114
	PA 120.4	Tchakalian	MW I/II	9-11:45am/1-3:45pm	116
	PA 120.5	Crumpler	TTH II	1:00-3:45pm	117
	PA 120.6	Morgan	TTH IV	7:30-10:15pm	114
	PA 120.7	McGaw	TTH II	1:00-3:45pm	116
	PA 120.8	Pi Joan	MW II	1:00-3:45pm	115
Undergraduate Tutorial	PA 130.1	Akawie	TH I	9:00-11:45am	PA
	PA 130.2	Storer	T I	9:00-11:45am	PA
	PA 130.3	Brooke	F II	1:00-3:45pm	PA
Undergraduate Studio Seminar					
	PA 150.1	Tchakalian	W I	9-11:45am	13
	PA 150.2	Morgan	TH III	4:15-7:00pm	13
Directed Study	PA 198		see page 12		
Independent Study	PA 199		see page 12		

PAINTING/DRAWING

CONTINUED

PA51

SPRAY PAINTING

3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, demonstrations, and presentation of color theory are included. Equipment is provided.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.1

DRAWING II & III: DRAWING FROM SOURCES

3 UNITS

Prerequisite: 6 units Beginning Drawing

This class is designed for intermediate/advanced students interested in pursuing composite works, conceptually-based drawing and collage, model-based narratives and exterior-based explorations with traveling sources. We will have multiple models available with long poses and set-ups designed by the class specific to student concept needs. The class will meet once a week for six hours. Students should be prepared to work in a six-hour block. Students will be required to integrate their explorations into a project of their own design by the end of the semester. Small group critiques will be scheduled as well as continual individual dialogue about the development of each artist's work.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.2, PA100.3

DRAWING II & III

3 UNITS

Prerequisite: 6 units Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.1, PA120.4, PA120.5, PA120.7, PA120.8

PAINTING II & III

3 UNITS

Prerequisite: 6 units Beginning Painting. Prerequisite for PA120.8 is 9 units Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.2

PAINTING II & III

3 UNITS

Prerequisite: 6 units Beginning Painting

A goal of this course is to help students blend their experience gained in life with the natural qualities of the art medium so that their art may develop into a reflection of the spirit, through introspection and self-awareness. See course description for PA 120.1 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.3

PAINTING II & III

3 UNITS

Prerequisite: 6 units Beginning Painting

The first hour of the class period will consist of demonstrations and class discussions. At mid-semester there will be small, intense group critiques of 6-7 students each. All students will be required to speak about their own and others' work. The emphasis will be on constructive criticism. There will be one group project per semester. Interdisciplinary approach to materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.6

PAINTING II & III

3 UNITS

Prerequisite: 6 units Beginning Painting

This class will require a serious commitment to growth within an experimental context. Primarily the class will function as a support to creative development. Aspects of methods and materials and the contextual framework within which work is done will be fully explored. The notion of painting, its role and function in the light of other image-making processes will be discussed. Emphasis will be on students' own work and its context.

Satisfies a Major Studio Requirement or Studio Elective.

PA130.1, PA103.2

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: 6 units Painting

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of student work to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PA130.3

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: 6 units Painting

Students will take one field trip per month to local galleries or museums with a discussion following. Otherwise, students make individual appointments (3-5) with the instructor throughout the semester. This instructor welcomes students working in any media. See course description for PA 130.1 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA150.1

UNDERGRADUATE STUDIO SEMINAR

3 UNITS

Prerequisite: Instructor permission

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies a Major Studio Requirement or Studio Elective.

PA 150.2

UNDERGRADUATE STUDIO SEMINAR

3 UNITS

Prerequisite: Instructor permission

Weekly meetings which will offer full discussions based upon presentations of individuals' work. The discussions will embrace many factors: the physical method(s), the conceptual framework, and the historical context. The purpose of this course is to promote a fuller sense of certainty about what (how and why) you are involved with and how it may become manifest.

Satisfies a Major Studio Requirement or Studio Elective.

PA198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

PA199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

PHOTOGRAPHY

Janis Crystal Lipzin, Undergraduate Studio Program Director; Melissa Harris, Department Manager

PH1

PHOTOGRAPHY I

3 UNITS

Note: This course is the prerequisite to all other courses in the Photography Program.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH1 requirement may do so by taking a written test of the course content and presenting a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the Undergraduate Studio Program Director, a determination

will be made as to whether or not the Photography I course may be waived.

Satisfies a Studio Elective and is required for the Photography Major.

PH50

UNDERSTANDING PHOTOGRAPHY

3 UNITS

Prerequisite: Photography I or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussions of historical and contemporary work.

Satisfies a Studio Elective and is required for the Photography Major.

PH51

CULTURE AND DOCUMENT

3 UNITS

Prerequisite: Photography I or equivalent. May be taken concurrently with Understanding Photography.

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester.

Satisfies a Studio Elective and is required for the Photography Major.

PH54

COLOR

3 UNITS

Prerequisite: Photography I or equivalent. May be taken concurrently with Understanding Photography.

Introduction to basic color theory and materials for printing the negative. Emphasis and practice is on negative printing. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH57

TECHNICAL WORKSHOPS

3 UNITS

Prerequisite: Photography I or equivalent. May be taken concurrently with Understanding Photography.

Satisfies a Studio Elective and one distribution requirement for the Photography Major.

PH57a TECHNICAL WORKSHOPS - MURALS 1 UNIT

Mural printing is an aesthetic and physical challenge. We will decipher the intricacies of choosing the right negative to enlarge as well as examine the technical challenges.

PH57b TECHNICAL WORKSHOPS - BOOKMAKING 1 UNIT

This five-week workshop will explore both traditional and non-traditional forms of bookmaking.

PH57c TECHNICAL WORKSHOP - LIGHTING 1 UNIT

A five-week intensive workshop exploring the use of studio lighting equipment and on-camera flash techniques.

Course	Course Code	Faculty	Day/Period	Time	Studio
Photography I.	PH 1	Jones	MW I	9:00-11:45am	20A/16
Understanding Photography	PH 50	Wessel	TTH I	9:00-11:45am	16/20A
Culture and Document	PH 51	Connor	MW III	4:15-7:00pm	20A/16
Color	PH 54	Louie	TTH I	9:00-11:45am	20A/16
Technical Workshops Murals Bookmaking Lighting	PH 57a,b,c PH 57a PH 57b PH 57c	Sicurella Hobson Kibbey	TH III	4:15-7:00pm Jan. 16-Feb. 15 Feb. 22-March 28 April 4-May 2	16
Special Projects	PH 100B.1 PH 100B.2	Louie Wessel	TH III W I	4:15-7:00pm 9:00-11:45am	20A PSR
Image of Self	PH 100S	Lantz	T III	4:15-7:00pm	16
Survey Photography	PH 100T	Burchard	MW III	4:15-7:00pm	16/20A
Social Landscape/Street Photography	PH 101B	Wessel	TTH II	1:00-3:45pm	16/20A
Sacred and Profane II	PH 101D	Connor	MW IV	7:30-10:15pm	16/20A
Undergraduate Tutorial	PH 130	Wessel	W II	1:00-3:45pm	PSR
Visiting Artist/Current Issues	PH 131	Blankenship	F I	9:00-11:45am	16
History of Photography	PH 140	Fulton	TH I	9:00-11:45am	LH
Strategies of Presentation	PH 180	Jones	MW II	1:00-3:45pm	20A
Senior Thesis	PH 190	Louie	TTH II	1:00-3:45pm	20A/16
Directed Study	PH 198		see page 12		
Independent Study	PH 199		see page 12		

PHOTOGRAPHY

CONTINUED

PH100B.1

SPECIAL PROJECTS

3 UNITS

Prerequisite: Photography I or equivalent, History of Photography, Understanding Photography or instructor permission

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and her or his goals for the semester. Interdisciplinary Students are encouraged to enroll.

Satisfies a Major Studio Requirement or Studio Elective.

PH100B.2

SPECIAL PROJECTS

3 UNITS

Prerequisite: Photography I or equivalent, History of Photography, Understanding Photography or instructor permission

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and her or his goals for the semester.

Satisfies a Major Studio Requirement or Studio Elective.

PH100S

IMAGE OF SELF

3 UNITS

Prerequisite: Photography I or equivalent, History of Photography, Understanding Photography or instructor permission.

This course explores the history of the self-portrait, personal symbolism and archetypes. Reading and research is required as well as class assignments and semester-long personal projects. Students enrolling should currently be working with the concept/genre of self.

Satisfies a Major Studio Requirement or Studio Elective.

PH100T *NEW CLASS*

SURVEY PHOTOGRAPHY

3 UNITS

Prerequisite: Photography I or equivalent, History of Photography and Understanding Photography

A quick foray into the history of photographic surveys in America, beginning with wilderness photographs, going on to the classic work in urban areas, and focusing on the great project in the 1930's.

Heavy emphasis on more contemporary work from the late seventies until now. Slides and field trips to institutions that have some of the original work and interviews with Bay Area photographers about their experiences. Students will produce individual or group projects which will be evaluated on the basis of quality, editing, layout, and motivations.

Satisfies a Major Studio Requirement or Studio Elective.

PH101B

SOCIAL LANDSCAPE/STREET PHOTOGRAPHY

3 UNITS

Prerequisite: Photography I or equivalent, History of Photography, Understanding Photography

Students are expected to develop a working method to address the problems of photographing people in public places. Discussion centers around the bi-weekly presentation of work by each member of the class. In addition, historical and contemporary work will be viewed and discussed.

Satisfies a Major Studio Requirement or Studio Elective.

PH101D

SACRED AND PROFANE II

3 UNITS

Prerequisite: Students may early register for course; permission for continued enrollment will be given by the instructor after the first meeting.

Second semester of an advanced, two-semester class whose main purpose is to create a body of in-depth work and to begin to locate it in relation to contemporary art and the history of human expression. In a cross-cultural framework we will look at a broad range of images from the sacred, mythic and profane to find sources of inspiration. The student's work will be considered within a continuum of ongoing themes throughout history. There will be assigned readings, several short papers, some research parallel to your own creative work, and a class presentation. Expect to work hard and deep. All students will be expected to complete a unique and in-depth body of work. Admission to the class is by portfolio review. Students MUST bring work to the first class for the portfolio review.

Satisfies a Major Studio Requirement or Studio Elective.

PH130

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: Instructor permission and portfolio review

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH131

VISITING ARTIST/CURRENT ISSUES

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography and History of Photography

This class will emphasize autobiography in its broadest sense—the physical and psychic identity of the artist as the real material of art. Topics for readings, lectures and discussion will include: history and memory (fact/fiction), issues of time and duration—millennialism; public space/private space; power relations and control issues; objectification and racism; abjection; insanity—hysteria and neurasthenia; addiction, religion and spirituality; failure, disease and death; body as commodity/body in pieces; narcissism; cyberculture, robots and automatons. This course will examine photography in relation to other media—combining study, critique and development of experimental ideas, models and inter-media application in photography with hands-on learning and individual and collaborative projects in body documentation, writing, installation, photo-performance, etc. Field trips, special guest artists and other activities will be planned according to the particular areas of student interest. Openness to new ideas and approaches will be the focus throughout the course.

Satisfies a Major Studio Requirement or Studio Elective

PH140

HISTORY OF PHOTOGRAPHY

3 UNITS

A survey of the artistic development and technology of the medium with emphasis given to the social impact of photography and its relationship to multiple fields of artistic endeavor. Field trips, a research paper, exam, and opinionated individual pre-

sentations are some of the requirements for this course. The purchase of a textbook is not necessary but highly recommended.

Satisfies an Elective Art History and is required for the Photography Major.

PH180

STRATEGIES OF PRESENTATION

3 UNITS

Photography I or equivalent, Understanding Photography and History of Photography

This course enables students to develop a working method to evaluate the most appropriate way and forms to present their work. This includes the problems of collecting, editing, and arranging their work with the intent of presenting a series in an exhibition, publication, or portfolio. It also includes revisioning one's work toward hybrid possibilities of installation, performance, or inter-media forms.

Satisfies a Studio Elective and is required for the Photography Major.

PH190

SENIOR THESIS

3 UNITS

Photography I or equivalent, Understanding Photography, History of Photography or instructor permission

The Photography Thesis requirement consists of a photography project, a summary thesis statement and a final exhibition either in the Diego, Stillights or Spring Show. (Please be aware that a complete project may not be fully exhibited in the Spring Show due to space limitations. The student is encouraged to apply for an exhibition in Stillights or the Diego.) This course is also open to non-seniors who are ready to pursue a project or work-in-progress. Non-seniors' enrollment is based on a portfolio review by the instructor.

Satisfies a Studio Elective and is required for the Photography Major.

PH198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

PH199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

PRINTMAKING

Janis Crystal Lipzin, Undergraduate Studio Program Director; Emmanuel Montoya, Department Manager

PR1

SCREEN PRINTING I

3 UNITS

This course in water-based screen printing is both an introduction for the novice and an opportunity to focus on personal goals for those students who are already familiar with the medium. The course will acquaint the student with the qualities inherent in hand drawn imagery as well as darkroom techniques and photographic screen printing. We will discuss multi-color printing, ink mixing, curating and the safe handling of materials. Through critical and technical exploration, the student will match his or her imagery to appropriate media and formal strategies. A limited number of advanced students may be admitted to this class.

Satisfies a Major Studio Requirement or Studio Elective.

PR20

ETCHING I & II

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates—hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PR30

PHOTOPRINTMAKING I & II

3 UNITS

Foundation in the theory and practice of photo-printmaking—including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images.

Satisfies a Major Studio Requirement or Studio Elective.

PR4

LITHOGRAPHY I

3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Open to all students with or without previous knowledge of this medium. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. Students are expected to attend class.

Satisfies a Major Studio Requirement or Studio Elective.

PR101

SCREEN PRINTING II: STATES (PRINTMAKING AS A GENERATIVE LANGUAGE)

3 UNITS

"It would be very interesting to preserve the metamorphoses of a picture. Possibly one might then discover the path followed by the brain in materializing the dream." (Picasso)
The matrix of the print is a relatively permanent memory of the image. More ephemeral elements such as color and value orbit the more stable matrix. As a tool, printmaking allows the artist

to separate and modify the formal elements, constructing and deconstructing the image in a unique way. A small edition of prints pulled at various points along the history of the image will give students a unique opportunity to compare and contrast these "states" of the image. The combination of the graphic historical documents of the image (prints), the evolution of the matrix (plate, stone, etc.) and the flexibility of the modifiers (color, value, etc.) will lead to an understanding of personal strategies and the syntax of visual language.

Satisfies a Major Studio Requirement or Studio Elective.

PR106

ARTISTS' BOOKS/BAY AREA RESOURCES

3 UNITS

This is a workshop class meeting Friday mornings and afternoons that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. We will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many Bay Area presses and workshops that make the Bay Area a center for limited-edition publication.

Satisfies a Major Studio Requirement or Studio Elective.

PR108

PLATE PHOTO LITHO (POSITIVE, NEGATIVE, DIRECT, DRAWN)

3 UNITS

Prerequisite: Beginning course in Printmaking or equivalent

Use of aluminum plates (directly drawn) as well as positive and negative photoplates, with a strong emphasis on multicolor

image-making, is the basis of the course. Students are exposed to special techniques to facilitate expansion of their experience. The use of the traditional printing press as well as the offset proof press will be explored. The development of the student's idea, writing of artist's viewpoint or statement, preparation of the image and the completion of small editions will be encouraged. General studio procedures, with a strong emphasis on safety practices, are integrated with image-making. Students are expected to attend class as well as work independently. Open to undergraduate and graduate students.

Satisfies a Major Studio Requirement or Studio Elective.

PR140

HISTORY OF PRINTMAKING

3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec and Picasso are studied in depth. The course stresses both technique and creativity.

Satisfies an Art History Elective and is required for the Printmaking Major.

PR198 DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

PR199 INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

Course	Course Code	Faculty	Day/Period	Time	Studio
Screen Printing I	PR 1	Smith	TTH I	9:00-11:45am	1
Etching I & II	PR 20	Bernardi	MW III	4:15-7:00pm	2
Photoprintmaking I & II	PR 30	Innis	TTH III	4:15-7:00pm	3
Lithography I	PR 4	Kluge	MW I	9:00-11:45am	4
Screen Printing II: States (Printmaking as a Generative Language)	PR 101	Smith	TTH II	1:00-3:45pm	1
Artists' Books/Bay Area Resources	PR 106	Hobson	F I/II	9-11:45am/1-3:45pm	4
Plate Photo Litho (Positive, Negative, Direct, Drawn)	PR 108	Kluge	MW II	1:00-3:45pm	4
History of Printmaking	PR 140	Johnson	TH III	4:15-7:00pm	
Achenbach Foundation Palace of the Legion of Honor of Fine Arts					
Directed Study	PR 198			see page 12	
Independent Study	PR 199			see page 12	

SCULPTURE

Janis Crystal Lipzin, Undergraduate Studio Program Director; James Blevins, Department Manager

SC1

SCULPTURE I

3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works.

Satisfies a Major Studio Requirement or Studio Elective.

SC100

NEW CLASS

SCULPTURE II: IN-SITE/IN-SIGHT

3 UNITS

Prerequisite: Sculpture I or prior shop experience

This studio workshop will focus on the direct experience of environmental events such as wind, solar insolation (incident solar radiation), and the phenomenon of water to provide a framework for creating work which expresses our connection to the morphology of the living world. We will also study how land and sea use and ecological design has developed within the context of the cultural/mythological, social and political history in order to find ways that we, as artists, can stimulate and contribute to local and global consciousness of environmental issues. Interaction between disciplines and with scientist/engineers will challenge us to push into imaginative exploration/experimentation and practice (proposals, plans, drawings, scale models, and full-scale, three-dimensional work) so that we can creatively communicate our ideas to an expanded audience.

Satisfies a Major Studio Requirement or Studio Elective.

SC120.1

NEW CLASS

INTERDISCIPLINARY SCULPTURE II: PUBLIC ART STUDIO—THE URBAN ENVIRONMENT

3 UNITS

Prerequisite: Sophomore standing

In this course, possibilities for public art in the urban environment and specifically the environment of San Francisco will be explored through site investigation and the development of proposals. Students will be expected to produce hypothetical proposals for selected sites using a variety of media. Along with other material, selections from *Mapping the Terrain: New Genre Public Art*, edited by Suzanne Lacy, will be

used as a general reference for the course. The semester will be divided into seminar-discussion, site investigations and classroom work sections. Students will be expected to participate in all these areas.

Satisfies a Studio Elective.

SC120.2

NEW CLASS

INTERDISCIPLINARY SCULPTURE II: PUBLIC ART—PROPOSALS & ISSUES (RURAL/SUBURBAN)

3 UNITS

Prerequisite: Sophomore standing

This course is a two-part program in public art. Students are encouraged to work in a variety of 2-D and 3-D, and time-based mediums. John Roloff teaches the studio portion, focusing on public art history, proposal development, and fabrication. Kim Anno teaches the field portion which will take place in rural/suburban environments. Students can take either section, but are encouraged to take both. In the studio portion of the class, students will be expected to produce hypothetical and real proposals for selection sites and fabricate the work. In addition to the development of proposals, we will look at the history and diversity of public art and its relationship to the environment.

The on-location, field portion will include the actualization of proposals in the rural/suburban environment. Kim Anno will direct students in the research of possible sites, making necessary negotiations, and the creation of temporal works. This section meets every week for 3 hours with some class meetings on-site and some on campus.

Satisfies a Studio Elective. Graduate students are encouraged to take this course as an elective. Course provides rare opportunity for graduates and undergraduates to work together.

SC125

NEW CLASS

MATERIALS & METHODS: WELDING WITH YOUR FUTURE IN MIND

3 UNITS

Prerequisite: Intermediate Sculpture class or equivalent

Ideas + Materials (Machinery, etc.) = Results
Use and instruction of: Tig (aluminum, steel, and stainless welding); Mig (steel welding); Plasma cutting (aluminum and steel); Oxy-acetylene (cutting, welding and brazing). Introduction to lathe work, horizontal mill, and drill press. Safety guidelines will be covered in shop and with regards to personal health. The goal of the class is to raise the potential of the artist through fabrication. Because this class meets only 3 hours per week, significant work outside of class is required.

Satisfies a Major Studio Requirement or Studio Elective.

SC140

HISTORY OF SCULPTURE

3 UNITS

This course covers the significance of artmaking (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century. Because art history can be a tool for making art in the studio, SC140 will help students develop a solid historical context that they can use as a resource for their own artmaking.

Satisfies an Art History Elective and is required for the Sculpture Major.

SC190

SENIOR REVIEW

3 UNITS

Prerequisite: Senior standing or portfolio review

The Senior Review consists of a sculpture project, a summary thesis statement and a final exhibition. (Please be aware that a complete project may not be fully exhibited in the Spring Show due to space limitations.) This course is also open to non-seniors who are ready to pursue a project or work-in-progress. Non-seniors' enrollment is based on a portfolio review by the instructor.

Satisfies a Studio Elective and is required for the Sculpture Major.

SC198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12

SC199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12

Course	Course Code	Faculty	Day/Period	Time	Studio
Sculpture I	SC 1	Berger	TTH IV	7:30-10:15pm	105
Sculpture II: In-Site/In-Sight	SC 100	Margrill	TTH II	1:00-3:45pm	105
Interdisciplinary Sculpture II: Public Art Studio—The Urban Environment	SC 120.1	Roloff	MW II	1:00-3:45pm	105
Interdisciplinary Sculpture II: Public Art—Proposals & Issues (Rural/Suburban)	SC 120.2	Anno	M III	4:15-7:00pm	105/on-site
Materials & Methods: Welding with Your Future in Mind	SC 125	Kluge	W III	4:15-7:00pm	Welding Shop
History of Sculpture	SC 140	Berger	TH III	4:15-7:00pm	LH
Senior Review	SC 190	Roloff	W IV	7:30-10:15pm	10
Directed Study	SC 198			see page 12	
Independent Study	SC 199			see page 12	

SCULPTURE/ CERAMIC SCULPTURE

Janis Crystal Lipzin, Undergraduate Studio Program Director; Bill Grubaugh, Technical Supervisor

CE1

CERAMIC SCULPTURE I

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

Satisfies a Major Studio Requirement or Studio Elective.

CE2

FIGURE MODELING IN CLAY

3 UNITS

This is a foundation course in exploring figurative sculpture. You will learn to model in clay using the figure as a focus. You will learn how to look, how to translate what you see into a physical reality, and how to create a sense of structure through surface. The work will be done in class using live models. There will be casting demonstrations in various media and opportunities to cast and fire your work.

Satisfies a Major Studio Requirement or Studio Elective.

CE10.1

CERAMIC SCULPTURE I & II: GLAZES

3 UNITS

Prerequisite: Some experience in ceramic sculpture.

This class will experiment with raw materials and formulate glazes. We will also look at glazes and finishes from past and present ceramics

Satisfies a Major Studio Requirement or Studio Elective.

CE10.2

CERAMIC SCULPTURE I & II

3 UNITS

Prerequisite: Some experience in Ceramic Sculpture

An investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged.

Satisfies a Major Studio Requirement or Studio Elective.

CE110

NEW CLASS

ADVANCED KILN/ALTERNATIVE FIRING METHODS

3 UNITS

Prerequisite: Advanced undergraduates or graduate students with experience in ceramics

This class meets off campus periodically throughout the semester, including some weekends. Regular studio participation is required in addition to the off-site meetings.

Three of the all-day classes involve experience with the making of temporary kilns and firing them, utilizing: wood firing, pit firing, raku, salt or soda firing, and updraft and down-draft kilns. Everyone will be required to have work to be fired on designated days.

Satisfies a Major Studio Requirement or Studio Elective.

CE198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 12.

CE199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 12.

Course	Course Code	Faculty	Day/Period	Time	Studio
Ceramic Sculpture I	CE 1	Rasmussen	TTH II	1:00-3:45pm	106
Figure Modeling in Clay	CE 2	Nelson	MW II	1:00-3:45pm	106
Ceramic Sculpture I & II: Glazes	CE 10.1	Rasmussen	TTH IV	7:30-10:15pm	106
Ceramic Sculpture I & II	CE 10.2	Abbott	TTH I	9:00-11:45am	106
Advanced Kiln/Alternative Firing Methods	CE 110	Rasmussen	T III	4:15-7:00pm	106 & off-site
Directed Study	CE 198		see page 12		
Independent Study	CE 199		see page 12		

GRADUATE PROGRAM

Pegan Brooke, Graduate Program Director; Marlo Sass, PS Department Manager

MFA COURSE REQUIREMENTS

THE CURRICULUM OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW:

FIRST SEMESTER

Graduate Critique Seminar (in your area)	6 units
Graduate Tutorial (in or out of your area)	3 units
Art History, Theory and Criticism	3 units
Interdisciplinary Seminar	3 units

SECOND SEMESTER

Graduate Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Art History, Theory and Criticism	3 units
Graduate Elective*	3 units
Intermediate Review	0 units

THIRD SEMESTER

Graduate Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Art History, Theory and Criticism	3 units
Internship/TAProgram	3 units
Exhibition and Catalog	0 units

FOURTH SEMESTER

Studio Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area, depending on above)	3 units
Internship/TAProgram	3 units
General Elective*	3 units
Final Review	0 units
Exhibition and Catalog	0 units

Total60 units

IN301 (Exhibition and Catalog) Graduate students must register for the MFA Exhibition in their final semester. Students who complete their degree requirements in the Fall must enroll in the Spring MFA Exhibition for 0 Units. There is no fee attached to this enrollment. No credits are awarded but participation is required for the degree.

*General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected advanced undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units

SECOND SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units

Total30 units

GRADUATE PROGRAM ★ CLASS SCHEDULE

Course	Course Code	Faculty	Day/Period	Time	Studio
POST-BACCALAUREATE PROGRAM					
Post-Baccalaureate Seminar	PB 200.1 PB 200.2	McCormack Klein	TH IV T III	7:30-10:15pm 4:15-7:00pm	731/20B 731/CR
ART HISTORY, THEORY & CRITICISM					
Writing Art Criticism: Critical Method/Critical Practice	AH 241D	Van Proyen	W IV	7:30-10:15pm	CR
Critical Theory	AH 241E	Bloom	W III	4:15-7:00pm	CR
GRADUATE INTERDISCIPLINARY					
Graduate Interdisciplinary Seminar: 20th Century Music	IN 200.1	Boone	M II	1:00-3:45pm	CR
Graduate Interdisciplinary Seminar	IN 200.2	TBA	TBA	TBA	TBA
Graduate Interdisciplinary Seminar: Contemporary Issues—The Minimalist Thread (Formalism to Poetics)	IN 200.3	Roloff	M I	9:00-11:45am	CR
Graduate Internship	IN 296	Anno	TBA	TBA	TBA
Graduate Teaching Assistantships	IN 297	Brooke	TBA	TBA	TBA
MFA Exhibition	IN 301	Anno	TBA	TBA	TBA
GRADUATE FILMMAKING					
Graduate Critique Seminar (Friday Lecture Series)	F 200	Arnold	T IV F III	7:30-10:15pm 4:15-7:00pm	8 LH
Graduate Tutorials	F 230.1 F 230.2	Lipzin Tsiongas	F II W II	1:00-3:45pm 1:00-3:45pm	26 8
Graduate Intermediate Review	F 292	Brooke	TBA	TBA	TBA
Graduate Final Review	F 294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	F 297	Brooke	TBA	TBA	TBA
GRADUATE NEW GENRES					
Graduate Critique Seminar (Friday Lecture Series)	NG200.1	Nishio	W II F III	1:00-3:45pm 4:15-7:00pm	9 LH
Graduate Tutorials	NG230.1 NG230.2	Kos Grace	T III TH III	4:15-7:00pm 4:15-7:00pm	9 9
Graduate Intermediate Review	NG292	Brooke	TBA	TBA	TBA
Graduate Final Review	NG294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	NG297	Brooke	TBA	TBA	TBA

GRADUATE PROGRAM ★ CLASS SCHEDULE

CONTINUED

Course	Course Code	Faculty	Day/Period	Time	Studio
GRADUATE PHOTOGRAPHY					
Graduate Critique Seminars	PH 200.1	Connor	M II	1:00-3:45pm	16
	PH 200.2	Blake	T IV	7:30-10:15pm	16
Graduate Issues/Theory Seminar	PH 200L	Conner/Solnit	W II	1:00-3:45pm	16
Graduate Tutorials	PH 230.1	Fulton	TH II	1:00-3:45pm	PSR
	PH 230.2	Louie	T III	4:15-7:00pm	PSR
Graduate Intermediate Review	PH 292	Brooke	TBA	TBA	TBA
Graduate Final Review	PH 294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	PH 297	Brooke	TBA	TBA	TBA
GRADUATE PRINTMAKING					
Graduate Critique Seminar (Friday Lecture Series)	PR 200	Appleby	T IV	7:30-10:15pm	CR
			F III	4:15-7:00pm	LH
Graduate Tutorial	PR 230	Storer	TH I	9:00-11:45am	Grad Rm
Graduate Intermediate Review	PR 292	Brooke	TBA	TBA	TBA
Graduate Final Review	PR 294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	PR 297	Brooke	TBA	TBA	TBA
GRADUATE PAINTING/SCULPTURE					
Graduate Critique Seminars (Including Friday Lecture Series)	PS 200.1	McCormack	M III	4:15-7:00pm	731
	PS 200.2	Kos	F III	4:15-7:00pm	LH
			TH III	4:15-7:00pm	10
			F III	4:15-7:00pm	LH
	PS 200.3	Rasmussen	TH III	4:15-7:00pm	731
			F III	4:15-7:00pm	LH
	PS 200.4	Villa	T II	1:00-3:45pm	731
			F III	4:15-7:00pm	LH
Graduate Tutorials	PS 230.1	Brooke	T III	4:15-7:00pm	731
	PS 230.2	Pi Joan	W I	9:00-11:45am	731
	PS 230.3	Tchakalian	M II	1:00-3:45pm	731
	PS 230.4	Klein	T II	1:00-3:45pm	731
	PS 230.5	Van Proyen	W II	1:00-3:45pm	731
	PS 230.6	Blake	W III	4:15-7:00pm	731
Graduate Tutorial - (Art on Market Street Project)	PS 230.7	Anno	W IV	7:30-10:15pm	731/20B
Graduate Intermediate Review	PS 292	Brooke	TBA	TBA	TBA
Graduate Final Review	PS 294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	PS 297	Brooke	TBA	TBA	TBA

GRADUATE PROGRAM

CONTINUED

POST-BACCALAUREATE PROGRAM

PB200.1

POST-BACCALAUREATE SEMINAR

3 UNITS

All first-semester Post-Baccalaureate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed. During a few weeks in mid-semester, students give informal oral presentations on a topic chosen from outside their discipline (music, architecture, physics, etc.) OR on different aspects of a single concept (beauty, form, the work process, etc.). This creates a breathing space between the demanding process of critiquing student work and elevates the level of conversation during the second half of the semester. **FIRST CLASS MEETS AT 731 MARKET STREET.**

PB200.2

POST-BACCALAUREATE SEMINAR

3 UNITS

All second-semester Post-Baccalaureate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed. **FIRST CLASS MEETS AT 731 MARKET STREET.**

ART HISTORY, THEORY & CRITICISM

AH 241D

WRITING ART CRITICISM: CRITICAL METHOD/CRITICAL PRACTICE

3 UNITS

Prerequisite: First Year MFA Art History Requirement (by previous or concurrent enrollment)

In our current period of artistic pluralism, the theory, language and practice of art criticism is often misunderstood and frequently misused. This course will seek to demystify this situation by focusing on art criticism as both the confirmation and questioning of an evolving set of broad cultural values pertaining to the visual arts. Students will be encouraged to

formulate their own critical "voice" in a process that defines art criticism as "an argument for or against the significance of an artwork or group of artworks."

Satisfies MFA First-Year Art History Requirement or Art History Elective.

AH241E

NEW CLASS

CRITICAL THEORY

3 UNITS

This graduate level course is an introduction to basic concepts which make up recent theory and criticism of visual cultural studies from the mid-1970s to the present. It will introduce students to developments in the world of critical cultural theory and relate this material to both specific historical moments as well as various conceptual and representational strategies employed by artists working during the periods covered. Course readings will include, among others, the writings of Carol Armstrong, Roland Barthes, Victor Burgin, James Clifford, Douglas Crimp, Hal Foster, Michel Foucault, bell hooks, Thomas McEvilley, Kobena Mercer, Griselda Pollock, Moira Roth, Abigail Solomon-Godeau, Sally Price, and Michele Wallace.

Satisfies MFA First-Year Art History Requirement or Art History Elective.

INTERDISCIPLINARY

IN200.1

GRADUATE INTERDISCIPLINARY SEMINAR: 20TH CENTURY MUSIC

3 UNITS

All first semester graduate students will enroll in this course. CONTINUING GRADS MAY USE THIS FOR ELECTIVE CREDIT.

A survey of the 20th century's broad spectrum of music: Who are the composers, what have they created, how and what they have thought, and their work as part of the larger cultural enterprise. With an understanding of the traditions and possibilities of the music of our own time, artists can begin to conceive more sophisticated uses of sonic/musical materials in their own work. In addition, there will be some rudimentary theory, e.g., what is counterpoint? serialism? chance music? how is music put together? Lots of music to listen to,

scores to examine (no musical background necessary), and art to view. Classes will be presented in lecture format with plenty of time for questions and discussion.

IN200.2

GRADUATE INTERDISCIPLINARY SEMINAR

3 UNITS

All first semester graduate students will enroll in this course. CONTINUING GRADS MAY USE THIS FOR ELECTIVE CREDIT.

The seminar will include readings and discussions surrounding a specific topic and may include critiques of student work and other activities and ideas.

IN200.3

GRADUATE INTERDISCIPLINARY SEMINAR: CONTEMPORARY ISSUES—THE MINIMALIST THREAD (FORMALISM TO POETICS)

3 UNITS

All first semester graduate students will enroll in this course. CONTINUING GRADS MAY USE THIS FOR ELECTIVE CREDIT.

This course will examine variations and linkages of the use of formal aesthetics, extracted from architecture, cultivated and developed in minimalism, and applied to contemporary work. Through readings, slides, where possible the viewing of actual work and visiting artists or writers, these issues will be examined. We will focus initially on the work of such artists as Richard Long, Rachel Whiteread, Wolfgang Laib, Lothar Baumgarten and Gerhard Richter from Europe and Peter Halley, Charles Ray, Barbara Kreuger and Roni Horn from North America, who use minimalist language in a contemporary context in their work. This thread also will be traced through the work of these and numerous other artists and discourses through primarily experiential, non-intellectual means in the pursuit of an understanding of "presence" and the poetic possibilities of this concept. Approximately half of the semester will be devoted to critique or student work in this context.

IN296

GRADUATE INTERNSHIP

3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in two semesters of the MFA program, generally the third and fourth. Both internships and teaching assistantships carry 3 semester units of credit. Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in-residence, apprentice, or administrative assistant. The Graduate Director, Pegan Brooke, has final approval on all internships.

All interns must enroll in IN 296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services Office: 749-4525 or Kim Anno, Faculty Internship Coordinator, ext. 820.

GRADUATE PROGRAM

CONTINUED

IN297

GRADUATE TEACHING ASSISTANTSHIPS

3 UNITS

Either a teaching assistantship or an IN296 internship is required during two semesters of the MFA program, generally the third and fourth semesters. Both internships and teaching assistantships carry 3 semester units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester. A teaching assistant (TA) is responsible for 6 hours per week (or 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns. Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's Office a few weeks before early registration for that semester. Students who choose a teaching assistantship are responsible for finding an undergraduate class to TA for and must get the authorization of the Registrar and the approval of both the faculty member and the Graduate Director. The faculty member will be responsible for the final grade (Pass or Fail). Questions concerning the teaching assistantship program may be addressed to the Registrar or to Pegan Brooke, Graduate Director.

IN301

MFA EXHIBITION

3 UNITS

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

FILMMAKING

F200

GRADUATE CRITIQUE SEMINAR

6 UNITS

Positions: The borders between the different audio-visual media were never so fuzzy as they are today, in a time that offers many possibilities for the use of video and digital imaging in the production and postproduction of films. On the other hand, when examining film- or video-specific histories, it is apparent that they are so exclusionary that issues related to the larger context of "time-based art forms," "audio-visual media" or "electro-media" are never discussed. While looking at a variety of works produced in film and video, we will trace the similarities in formal approaches as well as subject matter as well as the differences of these different media. Class readings will be included. Films produced by the students will be screened during the semester, and our main task will be to focus on how this work positions itself in relation to these ideas. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

F230.1

GRADUATE TUTORIAL

3 UNITS

Recommended for MFAs working with time-based or photo media, this course is designed for individual guidance and advice on projects in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

F230.2

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression.

Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

This tutorial will explore the idea of artist/filmmaker as magician and conduit of visual experience. How does one manifest the unmanifest? How does the power of the moving image work on and off screen? Through discussion and critique students will examine the possibilities of film to create illusion and also dis/illusion for the audience.

There will also be a focus on the complexities of the creative process (routines, self-censorship, trends, tools, pleasure) and the different paths everyone has for completing work. The instructional and critical emphasis will be on the use of filmic images in film, installation and performance.

F292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

F297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships.

NEW GENRES

NG200.1

GRADUATE CRITIQUE SEMINAR

6 UNITS

The NG program offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

NG230

GRADUATE TUTORIALS

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

NG292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GRADUATE PROGRAM

CONTINUED

NG294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review two times (near the end of their fourth, fifth, or sixth semester in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

NG297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships

PHOTOGRAPHY

PH200

GRADUATE CRITIQUE SEMINARS

3 UNITS

The Photography Program offers graduate studio critique seminars which emphasize the group discussion and critique of students' work in the context of contemporary theory. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH200L

GRADUATE ISSUES/THEORY SEMINAR

3 UNITS

This seminar will include readings and discussions surrounding specific contemporary issues and critical theory as related to photography. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH230

GRADUATE TUTORIALS

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

PH292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review and present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review two times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PH297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships.

PRINTMAKING

PR200

GRADUATE CRITIQUE SEMINAR

6 UNITS

The Printmaking Program offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

PR230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

PR292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review and to present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review twice (near the end of the fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE PROGRAM

CONTINUED

PR297

GRADUATE TEACHING ASSISTANTSHIP

• 3 UNITS

See IN297 for general description of teaching assistantships.

PAINTING/SCULPTURE

PS200.1

GRADUATE CRITIQUE SEMINARS

6 UNITS

The Painting Program, in conjunction with the Sculpture/Ceramic Sculpture Program, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. During a few weeks in mid-semester, students will give informal oral presentations on a topic chosen from outside their discipline OR on different aspects of a single concept (beauty, form, the work process, etc.). This creates a breathing space between the demanding process of critiquing student work and usually elevates the level of conversation during the second half of the semester. This class also includes a required series of lectures on Fridays from 4:15-7:00pm in the SFAI Lecture Hall.

PS200.2

GRADUATE CRITIQUE SEMINARS

6 UNITS

The Painting Program, in conjunction with the Sculpture/Ceramic Sculpture Program, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. Emphasis in this section will be on rigorous peer-group critique of individual work, documentation, and visual presentation. This class also includes a required series of lectures on Fridays from 4:15-7:00pm in the SFAI Lecture Hall.

PS200.3, 200.4

GRADUATE CRITIQUE SEMINARS

6 UNITS

The Painting Program, in conjunction with the Sculpture/Ceramic Sculpture Program, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:15-7:00pm in the SFAI Lecture Hall.

PS230.1

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. The instructor of this section welcomes students working in any media.

PS230.2, 230.3, 230.4, 230.5, 230.6

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

PS230.7

GRADUATE TUTORIAL - (ART ON MARKET STREET PROJECT)

3 UNITS

This particular graduate tutorial will involve participation in the Art on Market Street Kiosk Program sponsored by the Art Commission for the City of San Francisco. Each student will make at least one 2-D work for public exhibition, in addition to working on their own work. SFAI was invited to make works for the kiosks as part of the 125th anniversary celebration.

PS292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review (PS292) and to present work for an intermediate review at the end of the second semester in the program. The review will be a 30-minute critique of the student's work by a committee of 4-6 faculty members. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the Program.

PS294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

PS297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships

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